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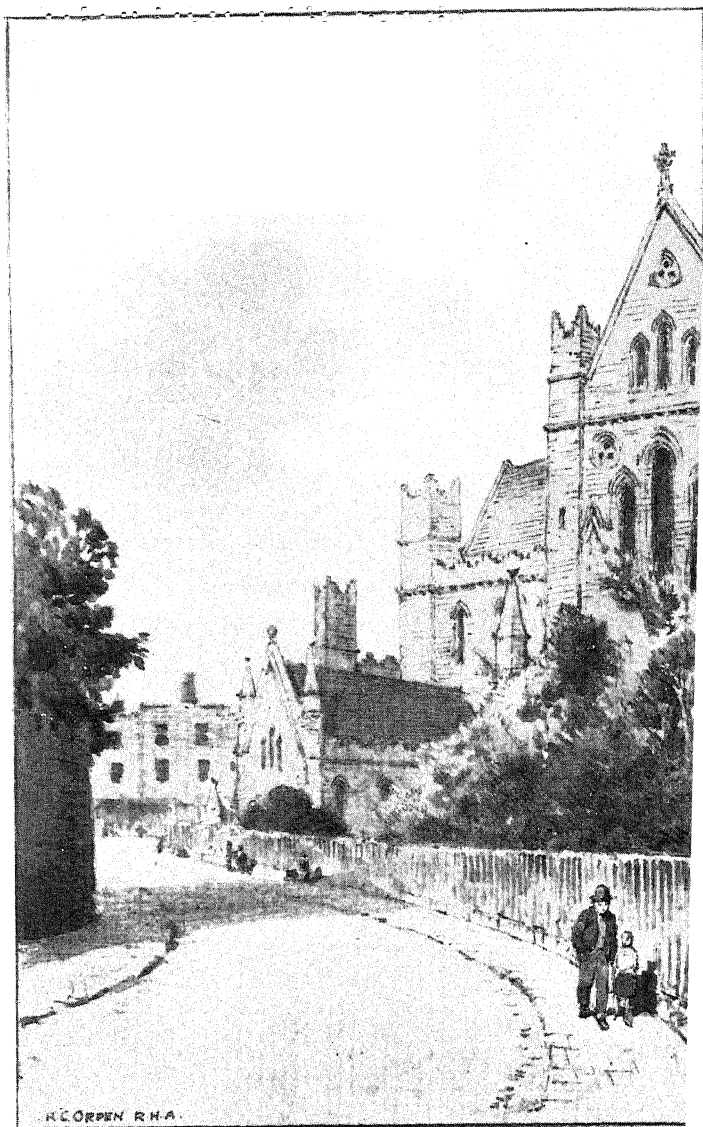
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THE CATHEDRALS OF THE
CHURCH OF IRELAND



ST. PATRICK'S CATHEDRAL, DUBLIN.

S.W. CORNER.

FROM A WATER-COLOUR DRAWING BY R. CAULFIELD ORPEN, R.H.A.

Irish Cathedrals.

Frontispie

THE CATHEDRALS OF THE CHURCH OF IRELAND

BY

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SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE

NORTHUMBERLAND AVENUE, W.C.2

DUBLIN: The A.P.C.K. : 37 DAWSON STREET

First Published 1932

771208

Printed in Great Britain

P R E F A C E

THIS little book represents an effort to describe in a series of short sketches the cathedral churches of Ireland. Many of these comparatively unknown buildings are situated in remote places and yet possess features of almost unique architectural interest. In the north of Ireland the Cathedrals of Armagh, Derry, and Down will well repay attention ; in the more southerly districts interesting churches abound. The Cathedrals of Kilkenny, Kildare, Leighlin, Limerick, Lismore, Cloyne, Killaloe, and Clonfert are pre-Reformation churches of abiding interest. The famous cathedral on the Rock of Cashel, so closely linked with the building of its Georgian successor, has associations with remote ages. The cathedrals in Dublin are well known, and in Cork the modern Cathedral of St. Finbar is a noble creation in French Gothic. It is beyond the scope of this work to describe the architecture of cathedrals which have long since ceased to be used for public worship. Such buildings as the Cathedrals of Ardfert and Kilmacduagh, now unroofed, though otherwise in a fair state of preservation, cannot here be described, and have been exhaustively dealt with in archæological journals. This book must mainly deal with cathedrals still in use. The photographs will, it is hoped, give in many instances an impression of the beauty and interest belonging to many minor buildings far from the highways of travel. They are a precious heritage from the past, well worthy of the loving solicitude and care which have been bestowed upon them in recent years.

This book only refers to the cathedrals of the Church of Ireland. During the nineteenth century the members of the Roman Catholic church have erected splendid

and spacious cathedrals and parish churches in all parts of Ireland. Many such are well worthy of the attention of visitors.

The writers desire to thank more especially the Deans of the cathedral churches who by criticism, suggestion, and by the provision of photographs have given them such valuable help.

The following words by one who is *not* an Irish writer may here be fittingly quoted. In a recent work, *The Crosses and Culture of Ireland*, Mr. Arthur Kingsley Porter, Professor of Fine Arts in Harvard University, has observed :

“From the sixth century until the ninth Ireland stood at the head of European culture. This has long been recognised. What is new, and what I hope I have made clear in these lectures, is that in the tenth century Ireland produced a sculpture which is not only immeasurably in advance of all the rest of Europe, but is among the remarkable manifestations of mediæval art.”

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INTRODUCTION

THE ancient Celtic Church cannot be said, strictly speaking, to have possessed cathedrals. For a cathedral is a church containing the Stool, or Throne, of a ruling bishop ; and the ancient Celtic Church was essentially monastic in character, and was ruled, not by the bishops, but by the abbots.

“ The rulers of the Church were the abbots of the monasteries, commonly known as the Comarbs, or successors, of their founders. These abbots were sometimes bishops, but whether they were bishops or of lower rank in the ministry, their authority was inherent in their Comarbial office. At this period bishops were numerous—more numerous than in later mediæval or modern times ; and certain functions were reserved for bishops, for example, ordination. No ecclesiastic, of whatever status, could perform such functions unless he was of the episcopal order. But no bishop, as such, had jurisdiction. The bishops were often subordinate officers in monasteries, revered because of their office, but executing their special functions at the command of the abbots.”¹

This system of Church government persisted until the synod of Rathbreasal in 1110, when the Irish Church was reorganised in harmony with the other Churches of Western Christendom, the country being divided into dioceses, each diocese having a bishop as its ruler, and a cathedral church, in which the bishop's stool was placed.

The earliest churches in Ireland were generally built of wood, or of wattles and clay, and thatched with reeds, rushes, or straw. But in some parts of the country—

¹ H. J. Lawlor, Dean of St. Patrick's, *The Irish Reformation of the Twelfth Century*, p. 137.

especially on the west coast, where stone was plentiful and trees were few—stone was used. Some of the early stone ecclesiastical buildings still remain. They are known, from the method of their construction, as “beehive cells.” They are circular buildings, constructed of unmortared stones in courses which overlap more and more until they form a dome, the top of which is covered with a single stone. Buildings of the “beehive” type were used both as oratories and as dwelling-houses. They are to be found in considerable numbers in co. Kerry, and on the islands off the west coast, to which holy men of old loved to withdraw from the world for solitary meditation and prayer.

As time went on, a considerable degree of skill was attained in this method of building without mortar. The finest specimen now in existence is the oratory of Gallerus, in Kerry, an oblong structure standing on a plinth, measuring at its base 22 feet by 18½ feet. “It has the form of a pointed arch, both inside and outside (the end walls, too, converge a little); the sides curve inwards till they are only a few inches apart, when they are closed in with stones laid across the top. . . . It has one window, in the east wall, much splayed on the inside, and round-headed. The jambs of its doorway, which slope inwards, are carefully squared. . . . The walls are beautifully even within, and it is an admirable specimen of the style of building at its very best.”¹

The discovery of mortar made possible a more refined type of building, with walls less thick and nearly upright. Little ruined churches of the early mortar-built type are to be found in almost every part of the country, a witness to the faith of our forefathers. These ancient churches show a great similarity of type. They are rectangular in plan, having neither transepts nor aisles, and they are very small. They were probably built originally without

¹ Arthur Champneys, *Irish Ecclesiastical Architecture*, pp. 24, 25.

chancels, although many of them have had chancels added to them at a later date. The apse is unknown in ancient Irish architecture, and it has been conjectured that it was largely owing to the influence of the Celtic missionaries, who carried the Gospel from Ireland to Britain, that British builders were led to prefer the square east end which is usual in English churches to the apsidal form which is the rule on the Continent.¹

The ancient Irish churches, although plain, have certain marked characteristics. The doorway, which is almost always at the west end, is usually about 6 feet high and 3 feet wide, and is square-headed, having a single large stone for lintel. It usually has inclined sides, being about 3 inches wider at the bottom than at the top. The jambs are formed of large stones, well squared, and sometimes the doorway is surrounded by an architrave. The windows are few and very small : they do not seem to have been intended for glass. Some of them are round-headed, the arch being cut out of a single stone ; others have triangular heads, and in others the heads are flat. The windows generally incline towards the bottom, like the doorways, and are splayed internally, so as to admit as much light as possible. The greater part of the churches were roofed with timber, sometimes covered with wooden shingles, or with reeds or straw ; but sometimes the roof was of stone. The stone roofs which remain are of a very steep external pitch, and sometimes contain a chamber above the church. A very perfect example of this is to be seen at Killaloe, in the oratory of St. Flannan,² alongside the cathedral, which is described later (p. 146).

The discovery of the principle of the true arch was another landmark in the development of Irish ecclesiastical architecture. It made possible the addition of a chancel

¹ E. Hermitage Day, *Saxon and Norman Churches in England*, p. 17 ; Arthur Champneys, *op. cit.*, p. 207.

² *Vide* Appendix C.

to many of the small rectangular churches. The earliest chancel arches are quite unornamented, but they are constructed with great skill, and of blocks of cut stone nearly all of equal size. Round-headed doorways now became common, and also larger round-headed windows. Many of the Round Towers, of which an account is given in a later chapter, have round-headed doorways, which shows that they were built after the discovery of the arch.

The earliest churches were, as has been said, almost entirely without ornamentation. Sometimes a cross is carved above a doorway or on the underside of a lintel. But as the stone-masons increased in skill, they began to ornament their work, at first sparingly, and afterwards more richly. The round tower of Kildare has an elaborate doorway, ornamented with the zigzag moulding, and with the rosette within a lozenge—a beautiful design. Other designs which seem to have been used prior to the tenth century include the spiral, the fret, and the characteristic Celtic interlacing pattern. Human heads and figures are also used, and the figures of animals and birds. The richest work of this period is to be found upon the splendid High Crosses, which are the glory of ancient Irish ecclesiastical art. One of the finest of these crosses, the West Cross at Clonmacnoise, was erected by Flann, King of Ireland, who died in 915, and Colman, Abbot of Clonmacnoise, who died in 925.

The style which is known as Hiberno-Romanesque was gradually evolved from the primitive Irish style, and reached its zenith early in the twelfth century. To this period belong such rich and beautiful works as the west doorway of Clonfert Cathedral, the triumphal arch of Tuam Cathedral, and Cormac's Chapel at Cashel, which was built about 1124. Most of the Hiberno-Romanesque churches are, like those which preceded them, small rectangular buildings, without transepts or aisles.

By this time foreign influence had begun to make itself felt in Irish ecclesiastical architecture, and in 1142 a church of entirely new character began to arise under the direction of foreign architects. This was the Cistercian Abbey of Mellifont, founded under the influence of St. Malachy. Mellifont was quickly followed by other Cistercian abbeys, such as Jerpoint, Boyle, and Dunbrody, having large churches with aisles, transepts, and central towers, in style transitional from Romanesque to Gothic.

This change from the Irish to the English and Continental forms of church architecture was accelerated by the English invasion, which began in 1169. In about 1173 the rebuilding of Christ Church Cathedral, Dublin, was begun by Archbishop Lawrence O'Toole, at the expense of Strongbow, Robert FitzStephen, and Raymond le Gros. "This was an English church in the style of the Transition. The stone used is probably Somersetshire oolite, the shafts are certainly of Purbeck marble, all probably imported ready cut. The carving is of 'Somersetshire' type; it bears considerable resemblance to the earliest work in Wells."¹

Other great churches showing the influence of the West of England and South Wales are Cashel and Kilkenny Cathedrals, and St. Patrick's Cathedral, Dublin, all of which were completed before the end of the thirteenth century. The thirteenth century was a period of great building activity in Ireland; during it the Cathedrals of Kildare, Down, Killaloe, Waterford, Ardfert, as well as those mentioned above, were either rebuilt or considerably enlarged in the lovely early-English style of the period.

There was little church building in Ireland during the fourteenth century. The invasion of Edward Bruce in 1315 brought devastation and misery to a great part of the country, and the Black Death also ravaged Ireland.

¹ Arthur Champneys, *op. cit.*, p. 192.

Some of our cathedrals have traceried windows, and decorated sedilia and piscinae, of this period ; and some of the beautiful foliated capitals in Down Cathedral were carved in the fourteenth century. The only great work of this period in any of our cathedrals was the rebuilding of the choir of Christ Church, Dublin, in 1358.¹

During the fifteenth century Irish ecclesiastical architecture passed into a new phase. It became more national and individual in character. At this period many Franciscan friaries were built, many of them with tall, narrow, slightly tapering central towers, unlike anything to be found elsewhere. Lancet windows are common in these churches, copied from buildings of an earlier style, and also large windows with uncusped intersecting tracery. This type of window is also found in some of our cathedrals, such as Limerick and Leighlin. Beautiful windows with flamboyant tracery are also not uncommon, such as those in the eastern chapels of Holy Cross Abbey, and the beautiful window in the Chapter House (formerly the Lady Chapel) of Leighlin Cathedral. The square-headed window with two or three lights, so common in English perpendicular architecture, is also freely used.

The stepped battlements, which are such a characteristic feature of many of the larger Irish churches, such as Kilkenny, Limerick, and Kildare Cathedrals, belong to this period. On church towers they are especially effective, rising at the corners into pinnacles with most striking effect.

Most of the fifteenth-century churches are plain, ornament being used but sparingly in their construction, but often a piscina or sedilia is elaborately decorated, while here and there delightful little carvings are to be seen, carried out evidently at the will of the mason, such as the owl on a pier at Holy Cross, or the warrior's head on the

¹ This choir was demolished during the restoration, begun in 1871.

chancel arch of Clonfert Cathedral. Sepulchral monuments of this period are numerous and richly carved, and often have recumbent effigies. There is a notable series of these in Kilkenny, where there was a family of sculptors named O'Tunny.

The seventeenth century was a troublous time for Ireland, and there was not much church building. But pieces of Renaissance work are to be found here and there, and two of our cathedrals were built at this period—Derry, which was finished in 1633 and is a very interesting specimen of late Gothic architecture, and Dromore, which was erected by Bishop Jeremy Taylor, and in which he was buried in 1667. The history of the Irish cathedrals in the eighteenth century makes sad reading. Some were allowed to fall into disrepair. Others were mutilated, and interesting features obliterated. The glorious cathedral on the Rock of Cashel was unroofed and dismantled in 1749, and a Georgian cathedral erected in its stead. And in 1773 the ancient Danish Cathedral of Waterford was pulled down and replaced by the present church, which, though stately and good of its kind, is a poor substitute for what must have been one of the most interesting churches in Ireland.

Of the cathedrals erected in the nineteenth century, little need be written, as they are described elsewhere in this volume. Kilmore is a small but dignified cruciform church, with a fine central tower. Cork, with its three tall spires, is very stately and beautiful, but is French rather than Irish in style. Tuam is successful ; externally it has some Irish characteristics, and it incorporates most ingeniously the magnificent ancient archway and sanctuary. The great cathedral which is rising amid the busy streets and warehouses of Belfast will surely be, when it is finished, the most splendid building in the north of Ireland.

THE PROVINCE OF ARMAGH
(THE UNITED PROVINCES OF ARMAGH AND TUAM)

THE PROVINCE
OF ARMAGH

Derry
Raphoe
Clogher
Enniskillen
Armagh
Down
Kilmore
Elphin
Ardagh
Tuam
Killaloe
Achonry

THE PROVINCE
OF DUBLIN

Dublin
Kildare
Glendalough
Leighlin
Kilhenny
Fernst
Limerick
Emly
Cashel
Ardfer
Waterford
Lismore
Aghadoe
Cork
Cloyne
Rosst

THE PROVINCE
OF DUBLIN

SITES OF THE CATHEDRALS MENTIONED

ARMAGH

ST. PATRICK

THE Cathedral of Armagh, with its wealth of historic associations, inevitably evokes interest. It is not a mighty mediæval minster, like the Cathedrals of Canterbury and York. Even among Irish churches its size is not conspicuous, and yet the Church of St. Patrick, crowning the hill of Armagh and instinct with memories of fifteen centuries, has an enduring attractiveness and a stately outline all its own.

The cathedral is of native limestone with a facing of red sandstone most pleasing in its effect. In Chester the bright red stone has often crumbled in soft fragments ; in Lichfield the sandstone, mellowed with a lovely ruddiness, is in exquisite harmony with the green foliage of its fair surroundings ; in Armagh the environment is sterner, and the sandstone hues are of more sombre colouring, yet singularly adapted to reflect the quiet dignity of the Mother Church of Ireland's ecclesiastical capital.

The site is ideal. A broad and lofty eminence, like those on which the Cathedrals of Lincoln and Durham stand, needs a massive church to set forth its glory. In Armagh city and cathedral seem wedded in natural harmony. Neither has immensity to boast of. But the site is indeed a hallowed spot. Seen from the air, the cathedral stands in the centre of a clearly marked pre-historic circle. From it went forth the proclamation of the Christian faith some hundred and fifty years before St. Augustine came to Kent.

A full history of this venerable building cannot here be attempted. From the ninth to the twelfth centuries its chequered story is one of continual burnings. For more

than a hundred years it lay unroofed. The record in the Four Masters tells how "on the 5th of the Ides of January 1125, which fell on Friday, the roof was raised on the great Daimliag of Ardmacha, after having been fully covered with shingles by Celsus, successor to St. Patrick, one hundred and twenty years since it had a complete roof before." During these years the bell tower of the ancient church had wholly disappeared.

Irishmen who have seen the destruction of the Four Courts, the Custom House, and the General Post Office in Dublin during recent years now see these buildings so skilfully restored that a returning visitor, unaware of the violent explosives directed against them, might well think that he was once more beholding the old familiar buildings in the times before the internecine feuds began. And the burnings of Armagh, however numerous, must have been far less destructive in their effect than those achieved by modern instruments of demolition. The strong walls and general proportions of the cathedral survived to a great degree through the upheavals of the centuries. And any student of the architecture of the cathedral may well observe as an historic landmark the restoration of the church by Primate O'Scanlan in 1261, for this church in the Early English style has preserved its characteristic features unaltered for nearly seven hundred years.

In the centuries which followed, the cathedral underwent constant repair. During Queen Mary's reign, Primate Dowdall complained that her Lord Deputy "had lately spoiled and burned my poor See of Ard-machan," and a few years later, during the troubles of the Elizabethan period, Shane O'Neill burnt the city and wrecked its cathedral. In the seventeenth century Primates Hampton and Margetson did some useful work of restoration, and in 1765 Primate Robinson, Lord Rokeby, a great benefactor of the city, presented an

organ and contemplated the erection of a lofty tower on the model of that existing in Magdalen College, Oxford, but the piers of the old cathedral proved unable to sustain the weight, and with regret the Primate abandoned his design.

The most infelicitous attempt at internal restoration was made during the Primacy of the Hon. W. Stuart, in the early days of the nineteenth century. Thirty years later all that had been done clamoured for reversal. The altar had been consigned to the west end, and unsightly galleries had been erected regardless of the claims of a thirteenth-century building to maintain its identity. Externally the building bore traces of its early lineage ; internally it had been modernised and spoilt in the process. The age had inherited architectural fashions now long discarded, and the attempt to combine an Early English building with the framework and fittings of a Georgian church was fraught with injury to the fabric.

Then came the famous Cottingham restoration, to which Primate Lord John George Beresford contributed with lavish munificence. In 1834 Mr. Cottingham, a distinguished architect who had strengthened and rebuilt the piers supporting the cathedral tower at Hereford, accomplished a like work in Armagh. The walls of the nave, which had declined from the perpendicular, were drawn back into place by a clever arrangement of heating bars, a clerestory was added to the nave, the windows were enlarged and fitted with tracery, and a lithic representation of stone and plaster was erected under the old wooden roof. The spire of the former church was also removed from the tower. Unfortunately, some of the less visible work had been scamped, and in later years gave much anxiety to the Dean and Chapter. The chief drawback in this work of restoration was that nearly all the distinctive traces of Primate O'Scanlan's building had

been restored beyond recognition, or wholly obliterated. In this new church, with tokens of the decorated style, one would scarcely recognise its predecessor, save in the general proportions of the building.

Thackeray, on visiting Armagh a few years after the restoration, says that "the cathedral is quite too complete. It is of the twelfth century, but not the least venerable. It is neat and trim as a lady's drawing-room."

Further works of restoration were to follow. In 1888, in the days of Primate Knox, the screen was removed to a position in the south transept, and sedilia, stalls, and a new throne were erected. Dean Chadwick, subsequently Bishop of Derry (1896-1915), was responsible for a further restoration.

The reader might well ask if there are any remnants of veritable antiquity in a building so often defaced and burnt, and almost as frequently repaired and restored. The answer is that there were left some remains of great antiquity in the cathedral, and more notably in the crypt, a deeply interesting link with a dim historic past, to which but little attention has been paid.

In the cathedral the stonework forming the tower piers, which proved unequal to the task of supporting a greater tower, is probably part of the original stone church. And, doubtless, portions of successive restorations represent to a certain extent the older work.

And what was this early church? History relates how, in the fifth century, the Chieftain Daire, whose fortress comprised the site of the present cathedral, offered to St. Patrick in the first instance a plot of land now occupied by the Bank of Ireland, that he might build a church thereon. Subsequently, struck by the exemplary bearing of the Saint, he granted him a spot of greater eminence on the north side of Armagh, where the cathedral now stands. This incident, which is related with many picturesque

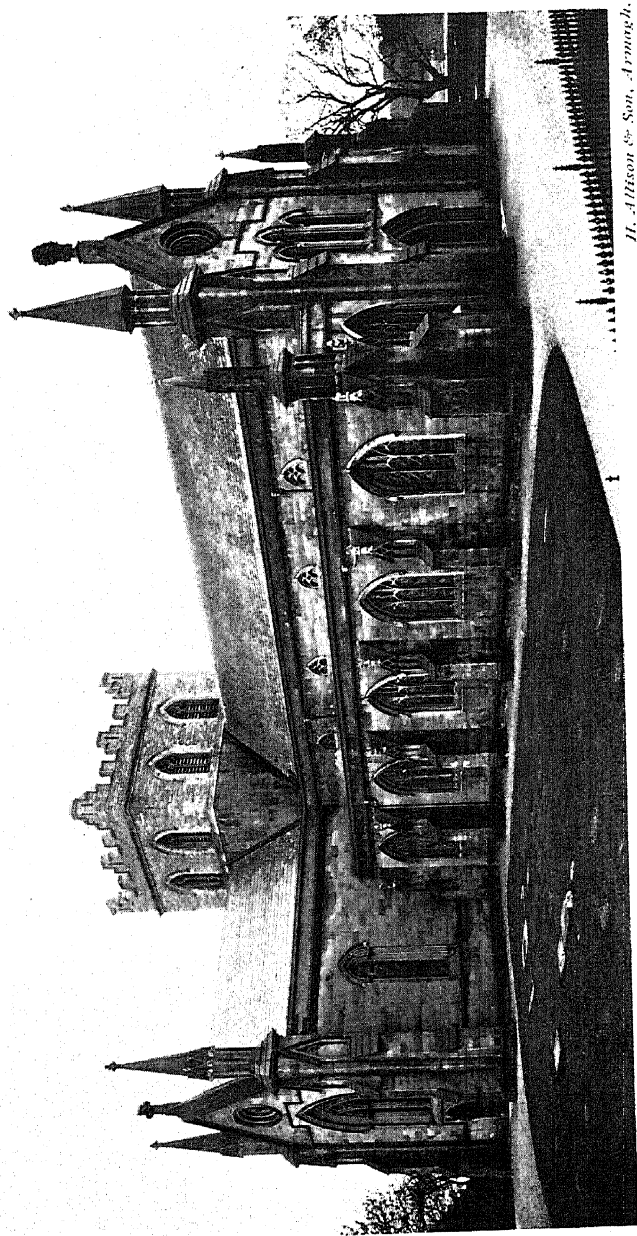


Photo by

ST. PATRICK'S CATHEDRAL, ARMAGH.
FROM THE SOUTH WEST.

H. Atkinson & Son, Armagh.

facing p. 24.

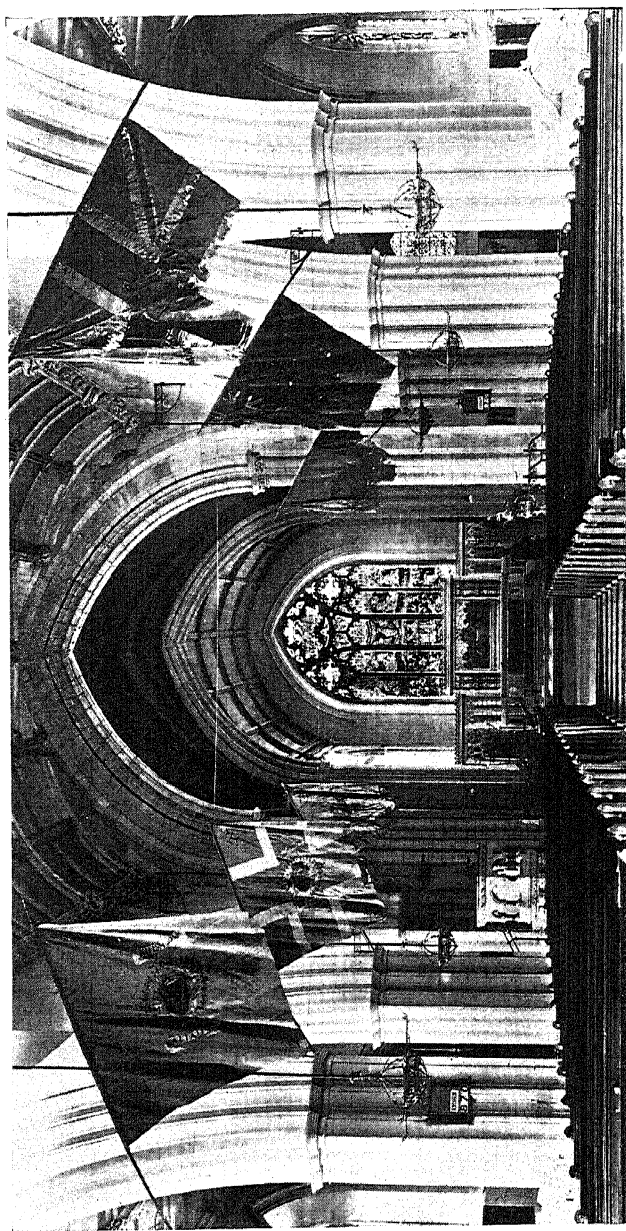


Photo by

ST. PATRICK'S CATHEDRAL, ARMAGH.
LOOKING EAST.

H. Allison & Son, Armagh.

facing p. 25.

adjuncts, has a basis of solid truth, and the illustrious Petrie, in agreement with what another famous scholar, Bishop Reeves, has called "a skeleton of real history," makes the following interesting comment :

"Seeing then," says Petrie, "that a great Cathedral Church was built by St Patrick at this early period (*circa* 445), we have every reason to believe that it must have been of stone, inasmuch as it is spoken of as such by the Irish annalists at the year 839, and there is no indication in the whole body of our historical literature that it was ever rebuilt, though it was undoubtedly often repaired and had transepts added to it in the twelfth century. And I may remark, as an interesting fact, that after all the calamities to which the venerable edifice has been subjected, it still retains in its present splendid re-edification nearly the same longitudinal measurement as in the days of its earliest foundation."

A recent writer, Mr. H. C. Lawlor, an antiquarian whose opinions are entitled to respect, refers to the earliest cathedral built "as was the custom of the time of wood or wattle or daub." But this assumption is open to question. It is certain that, within a hundred years of St. Patrick's mission, stone churches were erected in Ireland, for some of these stone churches still exist. It is true that the earliest churches were usually of wood, but as Parker, no mean authority, observes, "There is no doubt that the Saxons had some stone churches, but the building of a stone church was an event of some importance recorded with much pomp by the historians of the period," and it is probable that Armagh Cathedral was one of such stone churches, as the annalists declare.

The date of the crypt is uncertain, but it is undoubtedly of a much older period than Primate O'Scanlan's thirteenth-century church. The arches between the pillars are of a primitive, clumsy masonry, and indicate an early

date. Mr. Lawlor assigns them to the ninth or tenth century.

It is curious that nothing has been written of this crypt by either Reeves or Petrie. It had been ignored for centuries, and it was only in comparatively recent years that the late Archdeacon Hobson had the cartloads of dust and rubble, which had filled it to the roof, removed.

The revived interest in this oldest portion of the cathedral recalls the discovery made in York Minster after the fire of 1829. Before the fire, the only crypt whose existence was known was a small chamber under the platform of the High Altar. After the fire Willis discovered a large crypt stretching westward and extending under the choir and aisles. Graves, loose stones, and accumulations of dust had almost hidden it out of sight. A portion of this crypt has now been definitely assigned to the Saxon period, and it is not improbable that a similar date may be ascribed to the crypt in Armagh, which cannot in any case be ascribed to a later date than the tenth century. The masonry of the semicircular arches in their primitive rudeness precludes the possibility of a later date.

Something may now be written of the cathedral as it stands. It may safely be asserted that the improvements of the last forty years have added immensely to its dignity and beauty.

The plan of the cathedral is that of a plain cross with a tower at the crossing of the nave and transepts, and rising to a height of 100 feet. The total length is 184 feet. The nave has five bays raised upon clustered columns with plain capitals, and is lit by five windows in each aisle and four clerestory windows above. The choir with its three bays is devoid of aisles. The windows in the aisles of the nave are filled with perpendicular tracery, and over the western door is a triplet of lofty lancets. The large window at the end of each transept

has geometrical decorated tracery, and a noble east window, erected in 1903, is a memorial to members of the Beresford family.

The choir is vaulted in stone, the nave and transepts with wood. The north transept, now used as a Chapter-room, contains the organ. In recent years Deans Shaw Hamilton and McClintock have given generously to the beautifying of their cathedral church. The walls of the choir have been faced with stone, and the north and south aisles have been raised 13 feet, while the choir, which previously occupied the eastern portion of the church, has been set back beneath the crossing. The altar has been brought back to the second bay of the choir, and is enriched by a noble reredos of stone with an *opus sextile* representation of the Last Supper, and the easternmost bay has been gracefully fitted as a Lady Chapel, adding much to the dignity of the choir.

These improvements were effected under the guidance of the late Mr. Fellowes Prynne, and Dean McClintock could not have made a happier selection among architects of the day.

Armagh is comparatively rich in memorials of the eighteenth and nineteenth centuries, but there are no memorials of ancient days. Of the tomb of King Brian Boru, who was slain in battle against the Danes in 1014, not a trace remains. But the King confirmed for ever at Armagh in 1004 the prerogatives of the See, as vouched for by himself and for all the kings of Cashel.

Armagh is singularly rich in its statuary. Among the most striking and beautiful monuments are those of Dean Drelincourt by Rysbrach, of Dr. Molyneux by Roubiliac, of Primate Robinson, with its bust by Nollegen, and the lovely monument of Primate Stuart, "meekly kneeling upon his knees," by Chantry. Other monuments worthy of note are the recumbent effigies of the two Primates

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Beresford and the statue of Primate Alexander. Some excellent windows commemorate Primates Gregg and Crozier.

There are also brasses in memory of Edward White Benson, Archbishop of Canterbury (1883-96), who preached his last sermon in Armagh Cathedral, and of William Reeves, a famous scholar and antiquarian, successively Dean of Armagh and Bishop of Down.

Few churches in Ireland can now vie with Armagh in the vista of beauty which the cathedral affords in its uninterrupted view from west to east, where the altar and reredos seem as if crowned with glory by a great window of splendid stained glass. The building so seen appears to be longer than it is, mainly owing to its comparatively low roof-line.

Externally also the aspect is one of great dignity. Set on a hill, this Church of St. Patrick, oft battered, oft restored and glorified, bears visible witness to the faith which Ireland's Apostle proclaimed of old from its historic and hallowed site.

MEATH

There has, by a strange anomaly, been no cathedral church in the Diocese of Meath at any time.

The Bishop of Meath ranks next after the Archbishops of Armagh and Dublin in the roll of the Irish Episcopate.

CLOGHER

ST. MACARTAN

THERE is nothing venerable in the appearance of the cathedral which crowns the town of Clogher, but the site upon which it stands is one of the most ancient ecclesiastical sites in Ireland. St. Macartan was the friend and companion of St. Patrick, and accompanied him on his missionary journeys.

The story goes that when St. Patrick, on his journey from the north, came to Clogher, he was carried over a stream by Macartan, who, while bearing the Saint, groaned aloud. "Upon my good word," said the Saint, "it is not usual for you to make that noise." "I am now old and infirm," replied Macartan, "and all my early companions in mission work you have settled down in their respective churches, while I am still upon my travels." "Found a church then," said St. Patrick, "that shall not be too near us (i.e. to his own Church of Armagh) for familiarity, nor too far from us for intercourse." And the Saint then left Bishop Macartan there at Clogher, and bestowed upon him the *Domhnach Airgid* (a Latin MS. of the four Gospels, now in the Royal Irish Academy), which had been given to Patrick from Heaven, when he was on the sea, coming to Erin.¹

What truth there is in this quaint old tale none can tell, but it is certain that Macartan founded a monastery at Clogher in 493, of which he was Abbot, and in which (according to the old Celtic plan) he exercised the functions of a bishop. St. Macartan died at Clogher, and was buried there in 506.

¹ Colgan's *Acta Sanctorum Hiberniae*, quoted by Matthew Arnold, *The Study of Celtic Literature*, pp. 35, 36.

Nothing further is known of Clogher until the middle of the eleventh century, when the cathedral church was rebuilt, and was dedicated to the memory of St. Macartan.

The church was again rebuilt about 1295 by Bishop Matthew MacCasey, who also built an oratory over the grave of St. Macartan, and presented bells, vestments, and eucharistic vessels to the cathedral. In April 1395, when Bishop Arthur MacCawell was repairing the oratory, a disastrous fire broke out, and St. Mary's Abbey, the cathedral, two chapels, the Bishop's residence, and thirty-two other houses were destroyed. The Bishop "applied himself with unwearied diligence to the rebuilding of his cathedral and palace."¹

Apparently this cathedral fell into ruin, for the Royal Visitation tells us that in 1622 the cathedral church was "altogether ruinous."

The present cathedral was built by that munificent benefactor of the Church of Ireland, Bishop John Stearne, in 1745, at his own expense, "in the ancient style of English architecture." It was remodelled in the classical style in 1818 by Dean Bagwell, who erected stalls for the dignitaries and a gallery for the organ and choir, and also galleries in the transepts, which have since been removed. The cathedral is a plain cruciform building, not without dignity. The principal entrance is in the west front, from which a massive square tower rises.

The most interesting features in the interior are the monuments of the bishops, especially those of Bishop Garnett, who died in 1782, and of Bishop Porter, who died in 1819.

The bishop's throne and the stalls are solid and handsome, and there is a dignified oak Holy Table, modelled upon that in the Chapel of Trinity College, Dublin. The

¹ Lewis's *Topographical Dictionary* ; see also Fallow's *Cathedral Churches of Ireland*.

pulpit was presented by Bishop C. M. Stack on his retirement in 1902, "to the glory of God and in love for the diocese."

The east window is a memorial to Lord John George Beresford, who was Bishop of Clogher from 1819 to 1820, and again Bishop of Clogher from 1850 (when the diocese was united to that of Armagh) to 1862. It is an admirable work for the date of its erection. There is also some excellent stained glass in the nave by Miss O'Brien and Mr. Childs, of the "Tower of Glass" Studios, Dublin.

Note on the name "Clogher."—According to the commonly accepted view the name "Clogher" is derived from Clogh-or, "a stone of gold." Thus Harris says: "Clogher takes its name from a golden stone from which in times of paganism the Devil used to pronounce juggling answers, like the oracles of Apollo Pythius, as is said in the Registry of Clogher." A stone is still shown which is said to be the original Clogh-or. But neither Reeves nor Joyce will accept this derivation, but say that the name simply means "a stony place."

ENNISKILLEN

ST. MACARTAN

CLOGHER is situated in a remote corner of the diocese, difficult of access from the majority of the parishes. Enniskillen, on the other hand, is the county town of Fermanagh, a place of considerable size, centrally situated, and easily accessible from all parts of the diocese. Accordingly, in the General Synod of 1921 an Act was passed constituting the parish church of Enniskillen a second cathedral for the Diocese of Clogher.

Enniskillen Church, which was erected in 1637, is a plain but spacious building in the late Perpendicular

style. It has a massive western tower, surmounted by a slender spire. The interior consists of a nave surrounded by galleries with a shallow sanctuary. A choir has been formed by placing the organ (a fine new instrument in a handsome case, which replaces one in the west gallery) in the north-east corner of the nave, and making the south-east corner a vestry. The space thus enclosed has been raised on two steps, and fitted with bishop's throne and stalls for the canons and choir, all executed in richly carved oak. The sanctuary has been panelled with coloured marbles.

All this costly work, made possible by the generosity of the churchpeople of the diocese, has been carried out in a most effective manner. Great credit is due to the present Bishop (Dr. MacManaway), who conceived the idea, and the architect (Mr. R. Caulfield Orpen), who carried it into effect.

Enniskillen Cathedral contains the colours and several monuments of the two famous regiments connected with the town, the Royal Inniskilling Dragoons, and the Royal Inniskilling Fusiliers. The south-west porch has been adorned with carved oak, as a memorial of the men of Enniskillen who died for their country in the Great War. There is also a tablet in memory of the Bishop (Dr. Maurice Day, 1908-23), during whose episcopate Enniskillen Church was raised to cathedral dignity.

DERRY

ST. COLUMB¹

THE name Derry means a place of oaks, and it was in the oak-woods to the west of the river Foyle that St. Columba founded a church and monastery in 545. He afterwards founded many other churches, so that he was called Columbkille, which means Columba of the Churches, but of all his churches Derry was the first, and he seems to have loved it the best of all. In his poem he wrote :

The reason why I love Derry is
For its quietness and purity,
For the crowds of white angels
In every glade of the oaks of Derry.

Little is known of the early history of the Church of Derry, but in the ninth and tenth centuries it was frequently plundered by the Danes, who in 983 carried off the shrine of St. Columba.

In 1164 a new church was built, which was called Templemore, or the Great Church. It was 240 feet long, and is said to have been "one of the most splendid ecclesiastical structures erected in Ireland prior to the settlement of the Anglo-Normans." The old Church of St. Columba was now known as Dubhregles, which means the Black Abbey. Its ruins are said to have been still visible in 1520. Templemore served as the cathedral church of the diocese of Derry for four centuries, until in 1568 it was partly destroyed by an explosion of gunpowder. It was finally demolished by Sir Henry Docwra, Governor of Derry, in 1600.

This is not the place to tell the story of the struggles

¹ The writer wishes to acknowledge his indebtedness to the Very Rev. R. G. S. King, Dean of Derry, for much valuable criticism and help.

between the troops of Queen Elizabeth and the Irish chieftains of O'Nial, O'Donell, and O'Dogherty. It is sufficient to state that in 1608 the city was plundered and burned by Sir Cathir O'Dogherty, of Irishowen.

When this insurrection had been suppressed, the citizens of London were invited by the crown to colonise "the late ruined city of Derry," and in response to this invitation the Honourable the Irish Society was founded by the Corporation of London in 1610. In 1613 the Society received from James I a Charter of Incorporation for a new plantation of Ulster, one of the provisions being that the city of Derry should henceforth be called Londonderry. The London Society at once began to rebuild and fortify the city, and in 1629 the foundations of a cathedral church were laid upon a new site within the city walls. It was completed in 1633 at a cost of £4,000, which was defrayed by the citizens of London, and dedicated to St. Columba.

St. Columb's Cathedral is a rare and most interesting example of the Gothic architecture of the Jacobean age. As originally built, it consisted of a nave, 114 feet in length, with aisles, clerestory, and a massive western tower. The parapets of both aisles and clerestory are battlemented. The aisle windows have cusped lights under very flat arches, triple in the north aisle, and quadruple in the south. On either side of the original east end is a turret, crowned by a cupola. The internal effect is pleasing. The aisles are separated on either side from the nave by an arcade of seven graceful pointed arches, supported by octagonal pillars, and surmounted by a lofty clerestory. The five-light transomed east window, which has been set up again in the modern chancel, has tracery of curious design, a mixture of perpendicular and flamboyant. The church had originally a vaulted plaster ceiling which in 1886 was replaced by the present wooden roof.

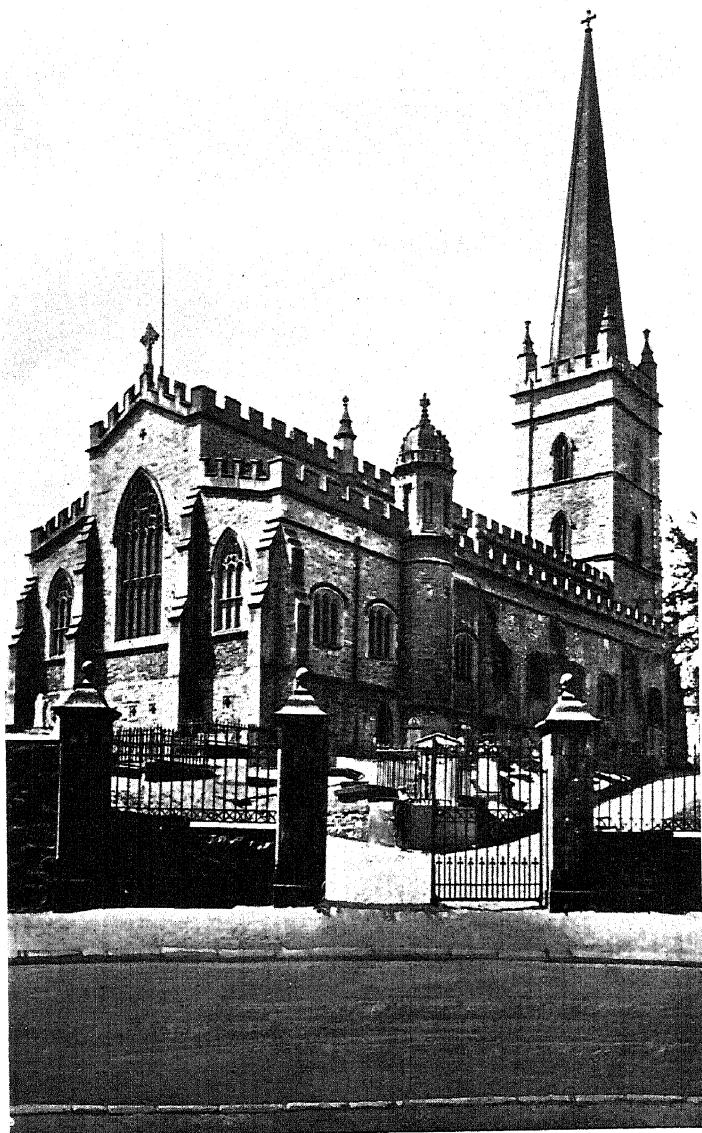


Photo by

Fason & Son, Dublin.

ST. COLUMB'S CATHEDRAL, DERRY.

FROM THE SOUTH EAST.

facing p. 34.



Photo by

Ernest G. Harries, Londonderry.

ST. COLUMB'S CATHEDRAL, DERRY.

LOOKING EAST.

facing p. 35.

In 1688 the city of Londonderry "became the asylum of the Protestants of the North, who, in number about 30,000, fled to it for refuge before the marauding forces of James." During the siege of the city, which lasted from April 18th to August 1st, 1689 (O.S.), cannon were mounted upon the roof and tower of the cathedral, and the daily prayers were attended by all classes of the citizens. After the siege, during which the inhabitants bore themselves with splendid courage, they gathered in the cathedral to thank God, who had given them the victory.

Several interesting relics of the siege are preserved in the cathedral. On either side of the east window there hangs a flag. These are French colours, taken from King James's army at the Battle of Windmill Hill on May 7th, 1689 (O.S.). On a pedestal in the porch is a bomb, weighing 270 lb., which fell in the churchyard towards the end of the siege, containing the offer of most favourable terms of surrender. The answer was, "No surrender!" A glass case in the Chapter House contains Governor Walker's sword, with the inscription: "Who loves me let him wear me. For my Christ resolved to die." The case also contains the sword, watch, and snuff-box of Colonel Adam Murray, and the keys and padlocks of the four city gates, shut by the apprentice boys in the face of King James's soldiers on December 7th, 1688 (O.S.).

In 1778 the famous Frederick Hervey, Earl of Bristol, who was then Bishop of Derry, raised the tower 21 feet, and added a new spire of hewn stone, making the total height 200 feet. But in 1802 the spire was found to be too heavy for the tower, and both were taken down and rebuilt. The present steeple, which was erected by Bishop Knox with the help of the Irish Society in 1803, is 191 feet 5 inches in height. At the same time a gallery was erected round three sides of the cathedral. Of this the western portion still remains, and contains the beauti-

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ful mahogany case of an organ presented to the cathedral by Bishop Stone in 1745, the works of which have long since been removed.

In 1862 the interior of the church was rearranged, the north and south galleries being removed, and a carved oak reredos (now in Tuam Cathedral), a canopied bishop's throne, oak pews in the nave, and western screen and stalls erected.

Twenty-four years afterwards a much more extensive restoration was carried out under Dean Smyly. A chancel was added to the church, 35 feet in length, in accordance with the intention of the original builders, and a new organ placed in a chamber on its north side. The plaster ceiling was removed from the nave, and replaced by a wooden roof in the perpendicular Gothic style, the stone corbels supporting which were carved to represent worthies connected with the cathedral. Prominent among these are : the Rev. George Walker, the heroic Governor of Derry during the siege, who was killed at the Battle of the Boyne in 1690 ; Bishop John Bramhall, who was translated to Armagh in 1660 ; and Bishop George Berkeley, of Cloyne, the eminent philosopher, who was Dean of Derry from 1724-33.

In 1886 a reredos of Caen stone, designed by Sir Thomas Drew, was placed behind the Holy Table. The reredos, which is very ornate, has an *Agnus Dei* in the central panel, and on either side three panels in mosaic, representing the four evangelists, with St. Patrick and St. Columba.

As has already been stated, the stonework of the original east window was re-erected in the modern chancel, with admirable effect. But the glass with which it is filled is not good.

There is much stained glass in the cathedral, some of which is very poor. But there are three beautiful and interesting windows by Messrs. Powell & Sons. The first

is at the east end of the south aisle. It is in memory of Primate William Alexander, the poet preacher, who for twenty-nine years was Bishop of Derry. "In the lower part, the figures of Moses, David, and Isaiah suggest the Primate's qualities of Leader, Poet, and Preacher. In the upper part, the figure in blood-red sacrificial vestments is 'Christ reigning from the Tree.' At the bottom are the closing words of the Primate's farewell message to the Church of Ireland on his resignation of the Primacy in 1910: 'Not in wisdom of words, lest the Cross of Christ be made void' (1 Cor. i. 17)."¹

In the morning chapel, which has been fitted up in the northern portion of the vestibule, is a three-light window in memory of Cecil Frances Alexander, the great Primate's gifted wife. It represents three of her most widely loved hymns: "Once in royal David's city," "There is a green hill," and "The golden gates are lifted up." On the window-sill is inscribed a verse of another of her hymns: "Jesus calls us; o'er the tumult."

The third window which demands our attention is the siege memorial window, on the south side of the vestibule. The two centre lights show the Relief of Derry; that on the left the Shutting of the Gates by the thirteen apprentice boys; and that on the right the Centenary Celebration in 1789. The window was erected by descendants of the defenders of the city in 1689.

Attention must be called to three of the many tablets in the cathedral:

(1) An old black tablet in the porch, bearing the words:

If stones could speake
Then London's prayse
Should sounde who
Built this Church and
Citie from the grounde.

¹ Dean Richard Hayes, *A Guide to Derry Cathedral*.

(2) Colonel Michelburne's bronze (on sill of south-east window) describing the capture of the French colours on May 7th, 1689 (O.S.), which runs as follows :

"This City was besieged by the Irish army the 18th of April, 1689, and continued so until the first of August following, being then relieved with Provisions by Major Generall Kirk. On the 7th of May, about one in the morning, the besiegers forced ye outgards of ye Garrison, & entrenched themselves on the Windmill Hill, Com-manded by Brigadier Generall Ramsey. At four the same morning ye Besieged attacked ye Irish in their trenches, and after a sharp engagement ye enemy gave ground & fled. Ramsey, their generall, was killed with others of note, the Lord Netterville, Sr Garret Aylmer, Lieut. Collonl. Talbot, Major Butler, Son [of] ye Lord Mountgarret & several others taken prisoners with five colours, two of which fell into ye hands of Collonl. John Michelburne, who placed them as they now stand, with the consent and approbation of his Lordship William King, then Lord Bishop of this City, now his Grace Lord Archbishop of Dublin : ye said Collonl. Michelburne, being at that time Governr, to perpetuate ye memory of which siege, when ye colours shall faile, his Lordship John Hartstong, now Lord Bishop of Derry, at ye request of ye said Collonl. Michelburne, is pleased to give leave that this inscription be placed under the said colours in remembrance of the eminent & extraordinary service then performed."

(3) A tablet on the north wall of the nave, in memory of the Rev. Robert Higinbotham, who died from fever contracted in visiting the sick during an epidemic in the city. The lines are by his friend William Alexander (the future Primate) :

Down through our crowded lanes and closer air,
O friend, how beautiful thy footsteps were—

When through the fever's fire at last they trod,
A form was with thee like the Son of God.
'Twas but one step for those victorious feet
From their day's walk unto the golden street,
And they that saw that walk, so bright and brief,
Have marked this marble with their hope and grief.

The cathedral possesses a magnificent peal of thirteen bells, the two oldest of which were presented by the Irish Society in 1614 and 1630. In 1638 King Charles I gave five larger bells, and in 1671 the peal was increased to eight. It was these bells which "rung most chearfully" when on May 30th, 1689, the welcome news of a relieving force was received by the beleaguered citizens of Derry. In 1814 seven of the bells were recast, and the other in 1865. In 1929 five new bells were added, the others recast, and the whole rehung, at a cost of over £2,300, all of which was subscribed by friends of the cathedral.

The cathedral also possesses Communion plate of great interest and value. Among other beautiful specimens of seventeenth-century craftsmanship are a chalice and paten, silver gilt, inscribed with the arms of London, and presented by the Irish Society in 1614 "to the Church of God in the city of Derry." The massive flagons, given by Bishop Hopkins in 1683, are believed by experts to be of pre-Reformation date. There is also a beautiful repoussé dish with three portrait heads and three cherubs' heads in relief, which was given by Engelhart Rintdorf, Canon, as a memorial to Michael Dollen, Dean of the Church of the Holy Cross, Hildesheim, in 1605.

Large sums of money have been spent of recent years on the repair and adornment of this noble House of God. In 1910 a Chapter House, designed by Sir Thomas Drew, was erected by Mrs. Robert Corscaden in memory of her husband. The organ, a fine instrument by Messrs. Conacher, of Huddersfield, has been refitted and en-

larged, at a cost of £2,350. The general appearance of the interior of the church has been greatly improved by the removal of the plaster from the aisle walls and the pointing of the stonework.

Derry Cathedral lacks many of the characteristics usually associated with a cathedral church ; it is more like a spacious parish church than a cathedral. But it is dignified and well proportioned ; it has been well cared for and lovingly adorned ; it is in all respects worthy of the sturdy settlers who built it “ almost amidst the clash of arms ” to the Glory of God and for the service of His Church.

RAPHOE

ST. EUNAN

RAPHOE is situated a few miles from Strabane, in co. Donegal. The existing cathedral, formerly cruciform in shape, has been subject to successive restorations since the days of the Reformation, and in 1893, during the effective restoration by the Knox family of Prehen, the transepts were virtually absorbed in the main building, which is now a lengthy, narrow, oblong church consisting of nave and chancel. The remains of an ancient Consistorial Court are still extant, and the ruins of an enormous palace in the vicinity remind visitors of the glories of Raphoe before its union with the See of Derry in 1834.

Recent restorations have undoubtedly added to the charm of the cathedral. The throne and stalls are of finish and dignity, and a great variety of good modern stained glass has contributed immeasurably to the beauty of the choir and chancel. An elaborately carved west doorway is in keeping with the dignity of this remote cathedral church, which, though of small dimensions, has a singular attractiveness.

The most memorable remains of the mediæval cathedral are the sedilia on the south side of the chancel, while the capitals of the pillars are adorned with a rare design of shamrocks. There are also visible in the chancel the remains of an ancient piscina. In the south porch a large stone plinth may be seen with a carving representing "the Arrest in the Garden." The vestry window also is of great antiquity.

The cathedral, 130 feet in length and narrow in proportion, is crowned by a tall square tower at its west end.

DOWN

THE HOLY TRINITY

THE little cathedral city which is now called Downpatrick was originally called Dundaethglass, and was the residence of the princes of Ulidia ; but the name was changed to Downpatrick because St. Patrick was buried there in or about the year 461.

The burial of St. Patrick, who had died at Saul, was the cause of much contention. "The men of Armagh wished to have his bones, the men of Down wished to retain them. However, the matter was settled according to Biblical precedent. The monks of Saul yoked two untamed oxen to the cart which bore his body, and left them without guidance. They went forth and stopped on the site of the present Cathedral of Downpatrick, where, since the year 700, when MacCumacthenius wrote, the body has been believed to lie, for that ancient writer tells us that when they were building a church at Downpatrick, the workmen coming on the relics of St. Patrick were compelled to desist by the flames which issued from the tomb." ¹

In the churchyard, to the south-west of the present cathedral, is the reputed grave of St. Patrick, marked by a great unhewn granite stone, on which has been inscribed a Celtic cross, and the name "Patric" in Gaelic characters. Bishop Reeves, however, said that the grave of St. Patrick could not be located, although he added : "That he was interred at Downpatrick, and there in consecrated ground, I firmly believe, for it is an unbroken tradition of such antiquity that he who denies it may safely question the evidence for the Saint's existence at all." ²

¹ G. T. Stokes, *Ireland and the Celtic Church*, p. 96.

² Dr. Wm. Reeves, Bishop of Down, in a letter to Mr. W. N. Wallace, April 16th, 1885.



Photo by

N. E. McCurry.

CATHEDRAL OF HOLY TRINITY, DOWN.

EAST FRONT.

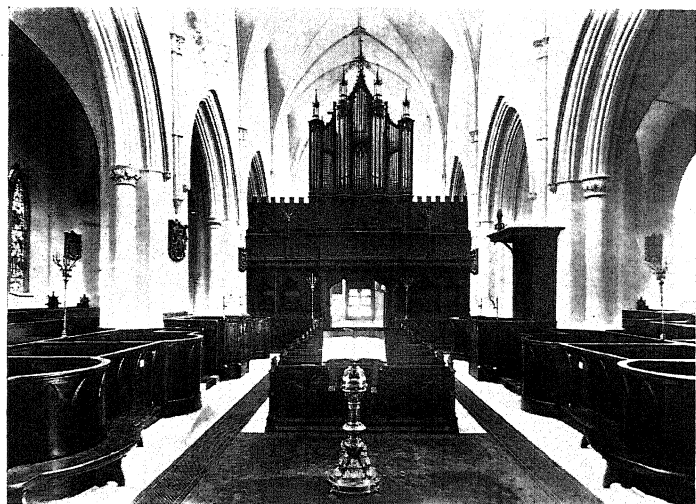


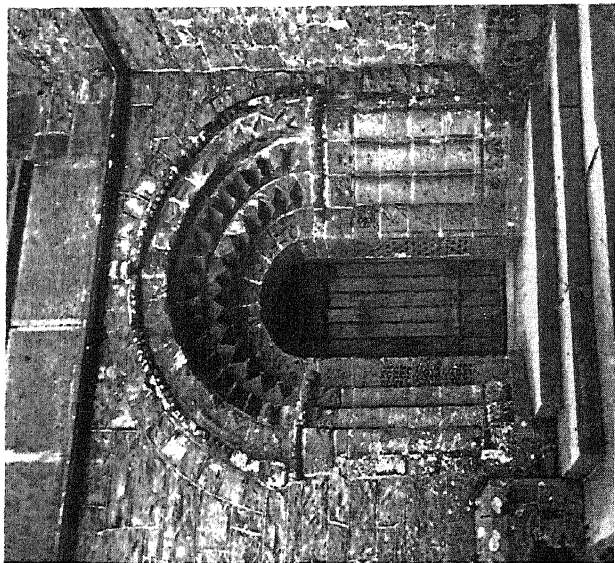
Photo by

A. R. Hogg, Belfast.

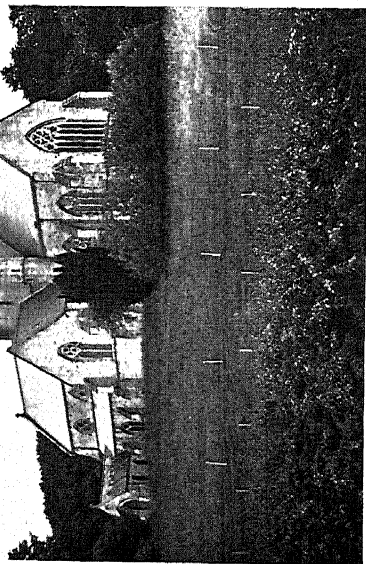
CATHEDRAL OF HOLY TRINITY, DOWN.

LOOKING WEST

facing p. 42.



ST. FETHLIMIDH'S CATHEDRAL, KILMORE.
FROM THE SOUTH EAST.



ST. FETHLIMIDH'S CATHEDRAL, KILMORE.
ANCIENT DOOR.

facing p. 43.

The See of Down was originally connected with a monastery which was probably founded by St. Patrick. This monastery became one of the most celebrated seats of learning in Ireland.

The *Annals of the Four Masters*, under the date 525, record the death of St. Brigid, and state that she "was interred in Down, in the same tomb with St. Patrick, with great honour and veneration."

Three hundred years later it is said that the remains of St. Columba were joined to the other two famous Irish Saints, for "the Monastery of Iona suffered so severely from the repeated incursions of the Danes that the relics of Columbkille were removed from Iona and brought to Downpatrick for safety, and interred in the same grave as those of St. Patrick."¹ These facts are set forth in the old couplet :

In burgo Duno tumulto tumulantur in uno
Brigida, Patricius, atque Columba pius.
(In Down three Saints one grave do fill,
Brigid, Patrick, and Columbkille.)

But even in Downpatrick the relics of St. Columba were not safe, for the *Annals of Ulster* record that, between the years 824 and 1111, *Dunlethglaise* was eight times invaded and four times burned by the Danes.² However, in 1111 the tide of victory turned, when the Danes were defeated, and their king, Magnus Barefoot, was slain, and until 1177 Downpatrick had peace. In 1137 the great reformer, Malachy O'Morgair, became Bishop of Down, and set to work to repair, enlarge, and beautify the cathedral. It is thought likely that the older parts of the present building are due to him.

¹ E. Parkinson, *Historical Sketch of the Cathedral of Down*, p. 8.
² *Ibid.*, pp. 10 and 11.

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We now come to a most important epoch in the history of the cathedral. Sir John de Courcy was one of the followers of Strongbow, who invaded Ireland in 1172. To de Courcy was granted the Province of Ulster, and in January 1177 he set forth from Dublin with a force of some 1,000 knights and archers, arriving at Downpatrick on February 2nd. Here he was attacked by MacDunlevy, the Prince of Ulidia, whom he utterly routed. He then erected a castle at Downpatrick and, in spite of the fierce resistance of the Ulidians, proceeded to make himself master of the entire Province.

De Courcy changed the dedication of the cathedral from the Holy Trinity to St. Patrick,¹ no doubt hoping thereby to placate the conquered Ulidians. At the same time he ejected the secular canons who had served the cathedral, replacing them by a body of Benedictine monks from St. Werburgh's Monastery in Chester. Under the new system the Bishop was the Abbot of the Monastery, the Prior and Convent forming his Chapter. The monastery was richly endowed by de Courcy and by the Bishop (Malachy III).

Of the buildings then erected nothing now remains but the choir, which forms the present cathedral. The nave, transepts, and monastic buildings have all disappeared. When it is remembered that the present church is 106 feet long by 57 feet wide, it will be realised what a splendid building the old cathedral must have been. Tradition says that the foundations of all these buildings are still there, covered by the accumulated debris of four centuries.²

In 1315, at the invitation of the Irish chief, Edward Bruce, brother of the Great Robert, landed at Larne and

¹ The dedication was again changed to the Holy Trinity by a Charter of James I in 1609.

² Parkinson, *op. cit.*, p. 15.

marched through Ulster, destroying everything English that came in his way. In common with many other towns, Downpatrick was plundered and the cathedral was burned. The continuous strife between the English settlers and the Irish during the next two centuries prevented much in the way of reparation from being done, and by the beginning of the sixteenth century the cathedral had "gone to ruin in walls and roof." It was rebuilt in 1512 by Bishop Tiberius, but was again ruthlessly demolished by Leonard, Lord Grey, the Lord-Deputy of Ireland, in 1538. It is said that this act of sacrilege formed one of the charges upon which Grey was executed three years later.

For more than two hundred and fifty years Down Cathedral lay in ruins, and accordingly in 1662 Charles II granted a Charter creating the Parish Church of Lisburn into a cathedral for the Dioceses of Down and Connor, the cathedral churches of both these dioceses being "ruinous and waste." But roofless and desolate though it was, the Dean and Chapter still regarded their old cathedral as the Cathedral Church of Down, and it is significant that during the first half of the eighteenth century no less than three bishops were enthroned, and five deans installed within its ruined walls. In 1790, largely owing to the energy and generosity of Dean Annesley, an Act of Parliament was procured for the restoration of the cathedral, and a grant of £1,000 was made by the Crown for this purpose. This grant was supplemented by generous gifts from the churchpeople of the diocese, Dean Annesley giving £300 a year from the tithes of his Deanery for the repair of the church and the support of the choral services.

The restored church, as completed in 1818, is that which is seen at the present day. It is a stately embattled building, supported externally by buttresses, with a lofty

pinnacled tower at the west end. At either side of the eastern gable is a square turret, surmounted by a lofty pinnacle, and above the great east window are three small arched niches, containing mutilated effigies of St. Patrick, St. Brigid, and St. Columba.

The restored church comprises only the mediæval choir, and is a simple parallelogram. Internally, the central portion is separated from the aisles by a range of five lofty pointed arches, supported by massive piers, on either side. Considerable portions of the ancient building seem to have been preserved, although many of the mouldings and other ornamental work were so damaged by exposure that they have been renewed in plaster. However, the capitals of many of the pillars still retain their ancient carvings, wonderfully complete and perfect, considering the fact that for two hundred and fifty years they were exposed to the elements. These capitals are worthy of careful study. Mr. J. J. Phillips, in a paper read before the Archæological Society of Ireland in 1883, divided them into three classes : (1) those having archaic and grotesque forms, with foliage ; (2) those having foliage and mouldings characteristic of the early-English style ; (3) those having foliage characteristic of the Decorated style of the thirteenth and fourteenth centuries.¹

The want of a nave has been supplied by the erection of an organ-screen within the last bay but one from the west, the western bay with the space beneath the tower forming a spacious ante-church, the south aisle of which has been fitted up as a morning chapel. It also contains a twelfth-century font, which was discovered in a farm-yard in 1927. Of this font Dean Carmody writes : " It is a massive granite block with a square bowl, fluted on

¹ See Parkinson, *op. cit.*, pp. 37, 38.

the outside, and has some unique decoration." It was restored to its former use in 1931.

To the east of the screen the church has been fitted as a choir, with canopied stalls for the Dean and Chapter in front of the organ, and the seats for the congregation facing north and south. It is a very effective arrangement.

The cathedral is lighted by a lofty window, divided by a mullion, in each bay of the aisles, and by a single pointed window in each bay of the clerestory. At the east end is a splendid traceried window, divided by mullions into twelve compartments. It is filled with excellent stained glass by Messrs. Ballantyne of Edinburgh, representing saints and apostles, with our Lord in glory at the apex. There are some other good windows in the cathedral by the same artists. The ceiling is very effective, and good of its kind. It springs from corbels between the arches, is richly groined in plaster, and ornamented at the intersections with bosses of foliage. A dreadful piece of vandalism was perpetrated at the time of the restoration, when the remains of the ancient Round Tower were taken down. This Round Tower is mentioned by the Four Masters under the date 1015. It must have stood by the church for nearly a thousand years. It is to be regretted also that many ancient tombstones were destroyed at the same time. The church now contains only one monument of any antiquity, that to Edward, Lord Cromwell, who was appointed Governor of Lecale about the year 1605, and who is said to have burned the cathedral and monastery, as well as many other churches in the neighbourhood.

Over the vestibule door is a beautiful example of early Irish stone carving, representing an "Irish cross with bas-relief of an early Irish abbot, carrying his bachal and book."

CONNOR

ST. SAVIOUR

CONNOR is a village in co. Antrim, about five miles from Ballymena. A religious establishment was founded there at an early period, of which Aengus MacNisse, commonly called St. Macnise, was the Abbot and first Bishop. Little is known of its early history.

In the early Middle Ages the place seems to have been of some size and importance, and was a walled town. But in 1315 a battle took place at Connor between Richard de Burgo, the Red Earl of Ulster, and Edward Bruce, in which the Red Earl was utterly defeated. The town was plundered and probably burned by Bruce's Scottish soldiers, and never afterwards recovered its importance.

In 1442 the Bishoprics of Down and Connor were united, and the union of the sees has continued to the present time.

In the rebellion of 1641 Connor Cathedral was almost entirely destroyed, a portion of it being thatched to serve as a church for the parishioners. As the Cathedral Church of Down was also in ruins, Charles II, by Letters Patent dated October 27th, 1662, constituted the Parish Church of Lisnegarvie (Lisburn) to be the Cathedral Church of the Dioceses of Down and Connor.

So far as Down was concerned, the Dean and Chapter seem to have clung to their own cathedral, ruinous though it was, for between 1704 and 1767 three bishops were enthroned and five deans installed in Downpatrick Cathedral,¹ while there is no record of a member of the Chapter of Down being installed at Lisburn. But although the old Church of Connor was afterwards rebuilt,

¹ See under Down Cathedral.

Lisburn Church is used to this day as the Cathedral of the Diocese of Connor. It is much more central for the diocese than the ancient cathedral, and situated in a district more thickly populated with Church of Ireland people.¹

Lisburn Cathedral is a plain but substantial building in the Perpendicular style. It consists of an aisleless nave, with a tower and spire at the west end, and a spacious chancel, which was added to the original church in the nineteenth century.

The church was originally built in the early part of the seventeenth century by Sir Fulke Conway, who had been granted the territories about Lisnagarvey by the Crown about 1609, and had recently built a castle there. The church seems at first to have been a private chapel to the castle. It was dedicated to St. Thomas.

This church was destroyed by the rebels in 1641 with the castle and town ; but fortunately the register was saved, and is in existence to-day. After the rebellion the church was rebuilt, probably very much on the lines of the former building, and, as has been already stated, was constituted by charter, in 1662, the Cathedral Church for the Dioceses of Down and Connor.

On Sunday, April 20th, 1707, a fire broke out in the cathedral while the people were at service. The town and castle, as well as the cathedral, were destroyed. The Rector of Lisburn at the time was the Rev. Joseph Wilkins, who had already done much for the restoration and improvement of the church. On August 20th, 1798, the foundation of a new church was laid, much of the necessary funds being raised by a tax apportioned upon the inhabitants of the parish. Further improvements were carried out in 1894, when the present beautiful spire was built.

¹ Dean W. P. Carmody, *Lisburn Cathedral and its Past Rectors*.

In 1884 the Rev. W. D. Pouden—a man much honoured and beloved—was appointed rector. During his incumbency the chancel was added to the cathedral, which was also enriched with stained glass. During the incumbency of the Rev. W. P. Carmody, now Dean of Down, the cathedral was completely renovated, the nave and chancel being retiled, and other improvements made as a memorial to the men who fell in the Great War. It is now a very seemly and dignified interior. There is in the cathedral a very fine series of monuments, commemorating Lisburn worthies who have served their generation at home or abroad during the past two hundred years. Of these, two must be inserted here.

The first is that in memory of the saintly and eloquent Jeremy Taylor (“the immortal Jeremy,” as Browning called him), who was Bishop of Down and Connor from 1661 to 1667, and who died at Lisburn. This fine tablet was placed in the cathedral by Bishop Mant (1823–49). The following is the inscription on it :

Not to perpetuate the memory of one
Whose works will be his most enduring memorial,
But that there may not be wanting
A public testimony to his memory in the diocese
Which derives honour from his superintendence,
This tablet is inscribed with the name
of JEREMY TAYLOR, D.D.
Who on the restoration in M.DC.LX.
Of the British Church and Monarchy,
In the fall of which he had partaken,
Having been promoted to the Bishopric
of DOWN and CONNOR,
And having presided for seven years in that See,
As also over the adjoining diocese of DROMORE,
Which was soon after entrusted to his care,
“ On account of his virtue, wisdom, and industry.”

Died at LISBURN, Aug. 13th. M.DC.LXVII.
 In the 55th year of his age :
 Leaving behind him a renown,
 Second to that of none of the illustrious sons
 Whom the Anglican Church
 Rich in worthies hath brought forth
 As a Bishop distinguished
 For munificence and vigilance truly episcopal,
 As a theologian, for piety the most ardent,
 Learning the most extensive and eloquence inimitable ;
 In his writings a persuasive guide,
 To earnestness of devotion, uprightness of practice,
 And Christian forbearance and toleration : . . .
 In his manners a pattern of his own rules
 Of holy living and holy dying,
 And a follower of the GREAT EXEMPLAR of sanctity,
 As portrayed by him in the Person
 Of our LORD and SAVIOUR JESUS CHRIST.

Reader, though it fall not to thy lot
 To attain the intellectual excellence
 Of this Master in Israel,
 Thou mayest rival him in that
 Which was the highest scope even of his ambition—
 An honest conscience and a Christian life.

The other inscription which must be quoted here is that in memory of John Nicholson, the hero of Delhi, one of the chief of that noble band of Christian soldiers and administrators, whose courage and constancy saved British India in the mutiny of 1857.¹ The following is the inscription :

The grave of BRIGADIER-GENERAL JOHN NICHOLSON
 is beneath the fortress which he died to take.

¹ It is worthy of remark that of this noble band no less than four were Ulstermen, viz. Sir Henry Lawrence, Sir John (afterwards Lord) Lawrence, Sir Robert Montgomery, and John Nicholson.

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This monument is erected by his mother to keep alive
his memory and example among his Countrymen.

Comrades who loved and mourn him add the story of
his life.

He entered the army of the H.E.I.C. in 1839, and served
in four great wars—Afghanistan, 1841-42 ; Sutlej,
1845-46 ; Punjab, 1848-49 ; India, 1857.

In the first he was an Ensign ; in the last a Brigadier-
General and Companion of the Bath ; in all a hero.

Rare gifts had marked him for great things in peace and war.

He had an iron mind and frame, a terrible courage, an
indomitable will.

His form seemed made for an army to behold, his heart
to meet the crisis of an Empire ; yet was he gentle
exceedingly, most loving, most kind.

In all he thought and did, unselfish, earnest, plain,
and true ; indeed, a most noble man.

In public affairs he was the pupil of the great and good
Sir Henry Lawrence, and worthy of his master.

Few took a greater share in either the conquest or
Government of the Punjab ; perhaps none so great
in both. Soldier and Civilian, he was a tower of
strength, the type of the conquering race.

Most fitly, in the great siege of Delhi, he led the first
Column of attack and carried the main breach.

Dealing the death-blow to the greatest danger that
Ever threatened British India.

Most mournfully, most gloriously, in the moment of victory,

He fell mortally wounded on the 14th, and died on the
23rd September, 1857, aged only 35.

DROMORE

CHRIST THE REDEEMER

AN ancient legend relates that on one occasion St. Patrick was celebrating the eucharist in the church of one of his disciples not far from where Dromore Cathedral now stands, and that he saw through the east window of the church a host of angels hovering over a neighbouring valley. Afterwards the Saint announced to his disciple that God had committed him and his flock to the pastoral care of a bishop, who should thereafter found a monastery on that spot. St. Patrick's prophecy was fulfilled early in the sixth century, when a monastery was founded on the banks of the River Lagan by St. Colman, the friend of St. McNissi, of Connor, who died in 513.¹

Little is known of the history of St. Colman's monastery. By the tenth century it seems to have become powerful, and to have acquired extensive possessions, but it was frequently pillaged by the Danes, and it also suffered much from the feuds of powerful local septs.

In the Middle Ages the Diocese of Dromore was very small and poor, so much so that the Archbishop of Armagh wrote to King Henry VII in 1487 "that the revenues of the See did not exceed £40 per annum Irish (which was less by a third than sterling money), so that none would remain upon the bishoprick." Nothing now remains of the mediæval church, and there is no record as to its style or appearance. It seems to have been in ruins at the time of the Reformation, and so to have remained until 1609, when King James I refounded the See by letters patent, and endowed it with extensive properties in the neighbourhood. In 1613 Theophilus Buckworth was consecrated bishop, and apparently he restored the

¹ Archdeacon E. D. Atkinson, *Dromore, an Ulster Diocese*, pp. 1, 2.

church, for in 1622 he described it as "almost all new builded, covered, glassed, and in part furnished with seats." Bishop Buckworth also began to build an episcopal palace, but before it was completed the rebellion of 1641 broke out, and the cathedral, the unfinished palace, and the town of Dromore were entirely destroyed.

The cathedral remained in ruins for twenty years, until in 1661 the bishopric was given *in commendam* to Dr. Jeremy Taylor, Bishop of Down and Connor. Bishop Taylor rebuilt the cathedral, probably on the old foundations, in the style of the day, and on his death in 1667 he was buried in a vault beneath the chancel. The saintly and eloquent bishop had evidently a great affection for the little cathedral which he had rebuilt, for although he died at Lisburn, his last recorded words were, "Bury me at Dromore." The cathedral still owns as a cherished possession a massive silver chalice and paten presented by Joanna Taylor, wife of the bishop, no doubt at the time of the dedication of the restored cathedral.

Another famous Bishop of Dromore was Thomas Percy, poet and antiquarian, and author of the *Reliques of Ancient English Poetry*, who presided over the diocese from 1782 to 1811. In 1808 Bishop Percy repaired and enlarged the cathedral, but unfortunately he obliterated many interesting features, taking down the tower, and replacing the oak shingled roof by one of slate. He also added a sort of transept, which is still known as Bishop Percy's aisle. A plain battlemented western tower was afterwards added.

A further restoration was commenced in 1870, when an apsidal chancel was added to the church, and two bays of an aisle on the north side of the nave. This was completed in 1899 by the addition of five more bays, making an arcade of seven rather low-pointed arches. A baptistery was also added at the west end. "Unfortunately, as we

think, the style adopted was the 'early French,' so popular with the church builders of the mid-Victorian period, which neither carried on any tradition of the Irish Church—primitive, mediæval, or Jacobean—nor harmonises very well with the basket-work tracery windows of the older part."¹

In 1894 a bishop's throne and a memorial brass were erected on the north side of the chancel, in memory of Bishop Jeremy Taylor, and at the same time oaken canopied stalls for the dignitaries of the cathedral were placed in the chancel. The stone pulpit commemorates Dr. James Saurin, the last Bishop of Dromore, previous to its union with Down and Connor in 1842.

In a niche on the south side of the chancel is an ancient stone inscribed on one side with a floriated cross, which is traditionally known as "St. Colman's Pillow." At one time this stone was called locally the "Pope of Rome's Stone."

Of modern monuments there are many, including some fairly good stained-glass windows. On the south wall of the choir hangs the Standard of the Royal Horse Guards (Blue), which was borne behind King Edward VII on the occasion of his Coronation in Westminster Abbey. It was presented by Arthur Vesey Meade, Earl of Clanwilliam, and Captain in the Royal Horse Guards. A glass case in the vestry contains the robes of Bishop Percy. Near the east end of the cathedral stands an ancient high cross, which was restored and re-erected after many years of neglect in 1887.

¹ Atkinson, *op. cit.*, p. 89.

BELFAST

ST. ANNE

FEW cities in the British Isles have grown so rapidly during the past hundred years as Belfast, the capital of Northern Ireland. In 1821 the population of Belfast was 44,177. In 1831 it was 60,388. In 1928 it was 415,007. In 1821 there were in the city of Belfast but two churches, St. Anne's, the parish church, erected in 1778, and St. George's, a Chapel-of-Ease, erected in 1812. At the time of writing there are no less than thirty-seven churches in the city and immediate suburbs, and others are in process of being built.

The ancient parish of Belfast is in the Diocese of Connor, the cathedral church of which is at Lisburn, but a considerable portion of the city is in the Diocese of Down, the cathedral church of which is at the ancient city of Downpatrick. The great idea of erecting a cathedral in the city of Belfast, which should not supersede the three ancient cathedrals of the united diocese, but should link them all together,¹ was conceived in the mind of Henry Stewart O'Hara (Bishop of Cashel, afterwards), who was appointed Rector of Belfast in 1894. The scheme was first brought before the Diocesan Council by Bishop Welland on March 7th, 1894. The time was not yet ripe for its adoption ; many obstacles had to be faced, many doubts satisfied, many objections met, many forebodings disregarded, but the founders, strong in faith and of good courage, were " baffled to fight better." The Bill establishing the Chapter of the new cathedral, having been adopted by the Diocesan Synod in 1898, was passed by the General Synod in April 1898, and on September 6th of

¹ The Chapter consists of the members of the Chapters of the Cathedrals of Down, Connor, and Dromore.

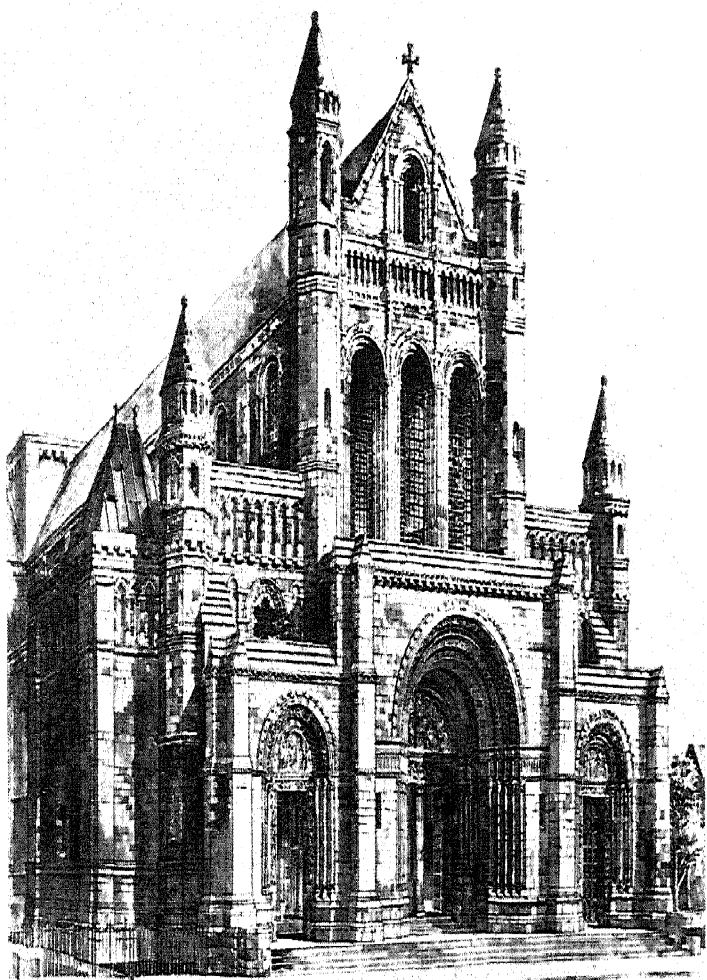


Photo by

A. R. Hogg, Belfast.

ST. ANNE'S CATHEDRAL, BELFAST.

WEST FRONT.

facing p. 56.

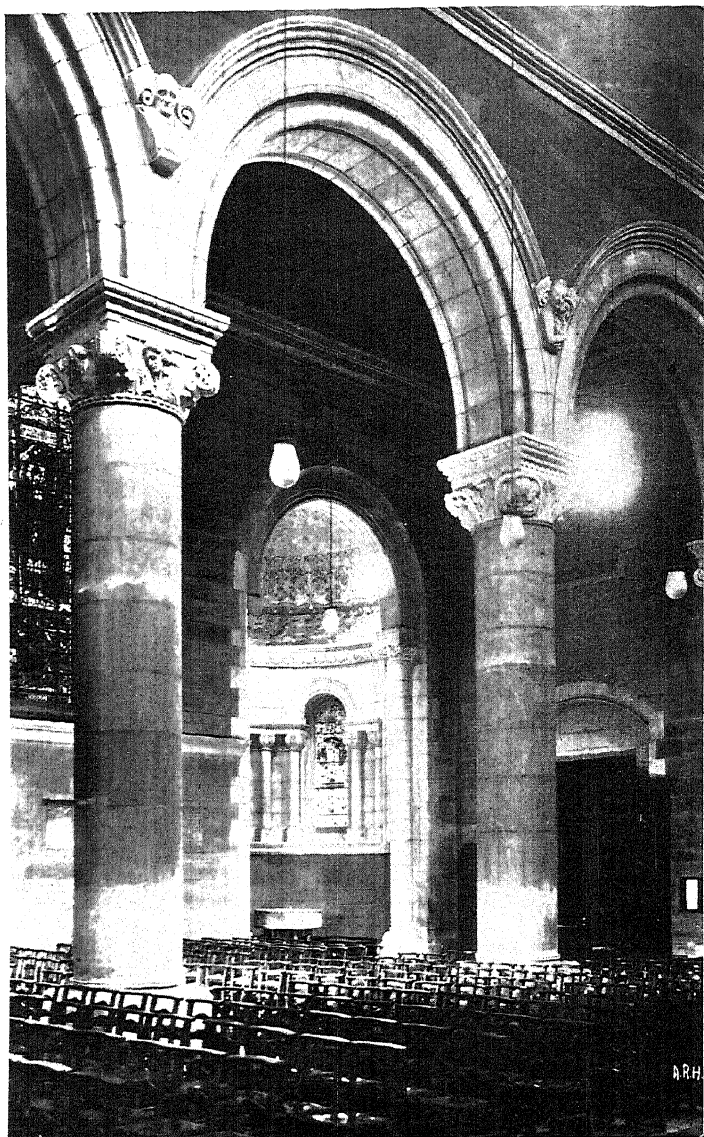


Photo by

A. R. Hogg, Belfast.

ST. ANNE'S CATHEDRAL, BELFAST.

S.W. CORNER, SHOWING BAPTISTRY.

facing p. 57.

the same year, in the presence of Archbishops Alexander and Peacocke, and an immense congregation, the foundation-stone was laid by the Countess of Shaftesbury and blessed by Bishop Welland.¹

The site chosen for the cathedral was that occupied by the Parish Church of St. Anne, and the walls of the new building were raised around the old church, which was used for public worship until December 1903. The first portion of the new cathedral to be built was the nave, which was contrary to precedent, as in the case of almost all other cathedrals, ancient and modern, the choir was erected first. But in this case the site on which the choir will stand was occupied by the St. Anne's parochial schools, and it was deemed inadvisable to move them ; added to which it was considered necessary that space should be provided from the first for large congregations. From some points of view this necessity is to be regretted. The blank wall, which forms the temporary eastern termination of the church, cannot but be an eyesore to the congregation, and it will be impossible to form any idea of the beauty and proportions of the design until the apse and transepts have been built, which may not be for many years to come. But on the other hand, the spacious nave is filled three times every Sunday with a large congregation, great united services are held on occasions of national and local importance, and the cathedral has formed a centre and rallying-place for the churchpeople of Belfast, none of which benefits would have been possible had the building of the eastern part of the cathedral been undertaken first.

The architect selected was Sir Thomas Drew, who adopted the Basilican style as suitable for a great city

¹ His Honour Judge Thompson, *Cathedral of St. Anne, Belfast : the First Twenty-five Years*. To this able and interesting pamphlet the authors are much indebted.

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church, simple and yet dignified, giving opportunity for gradual ornamentation and adornment, and capable of accommodating a large congregation.

Sir Thomas Drew's design provided for a nave with side aisles of six bays, a crossing surmounted by a massive central tower, north and south transepts, and an aisled apse. The scale was large, the nave being 121 feet long, 85 feet wide, and 85 feet high ; the crossing, transepts, and apse each 40 feet square. The design also provided for a west front of three portals, surmounted by a large triple window, and a baptistery and a chapel,¹ opening off the western bay of the nave to south and north respectively.

The nave was consecrated by Bishop Welland on June 2nd, 1904, in the presence of a large and representative assemblage, including the Archbishop of Dublin and many of the Irish bishops. It was well and solidly built of finely wrought stone, though but a fragment of the complete design. The west front was left unfinished, and the capitals and corbels in the interior uncarved. Three only of the windows were filled with stained glass.

During the past twenty-five years the cathedral has been adorned with many costly and beautiful gifts. Chief of these is the organ, a splendid instrument by Messrs. Harrison, of Durham, which was erected in 1907. Since then, almost all the capitals and corbels of the nave have been carved, and all the windows, with the exception of one concealed by the organ, filled with stained glass. The glass in the large round-headed windows of the aisles and in the great western triplet is by Messrs. James Powell & Sons. The side windows represent the prophets and have the merit of uniformity, but are not particularly interesting. But the great west window is a magnificent work of art. The colours are rich and harmonious, and in

¹ The building of this chapel has been now (1932) undertaken, at the cost of an anonymous donor.

the late afternoon the westering sun shines through it and floods the church with glorious light. This lovely window was the gift of Mr. W. H. Lynn, sometime architect of the cathedral, and one of its most generous benefactors. Two charming little rose windows in the west front have been filled with beautiful translucent glass by Mr. Archibald Nicholson, brother of the well-known architect.

For thirteen years nothing further was done in the way of building, but in 1917 another great work was taken in hand. This was the crossing, with its four great piers, which will ultimately support the central tower. Sir Thomas Drew, and his successor, Mr. W. H. Lynn, had both died, and so the work was entrusted to Dr. MacGregor Chalmers, an eminent Scottish architect. Unfortunately, Dr. Chalmers died before the work could be put in hand, but his plans were carried out under the direction of Mr. R. M. Close, and the work was completed in 1924. Into the space thus provided the Holy Table and choir stalls have been moved, to the manifest improvement of the appearance of the cathedral.

In 1922 another great work was undertaken. As has already been stated, Sir Thomas Drew had provided in his original designs for a baptistery on the south side of the westernmost bay of the nave. Mr. Lynn left behind him elaborate and beautiful plans for the building of the baptistery, and now it was decided to carry out the work according to Mr. Lynn's designs, the Cathedral Guild making itself responsible for the cost. The baptistery, which is a perfect gem of architecture, was completed in 1928. It is a semi-circular building with a semi-domed roof. The font, which stands on a mosaic floor of Irish marbles, was presented by the children of the diocese. It is of Portland stone inlaid with white alabaster, and is supported by columns of red marble on a black base—"the black typifying sin, the red penitence, and the

white grace—a perpetual reminder of the meaning of the Sacrament for the administration of which it is provided.”¹

The semi-domed roof has been covered with mosaic representing the Creation, as symbolised by the four elements of earth, air, water, and fire, with the hand of God above all. It was executed by Miss Gertrude Martin, and is a pure and beautiful work of glorious colour, perhaps the finest piece of mosaic work in Ireland.

At the ends of the upper and lower string courses which surround the baptistery are the heads of children, delightfully carved in stone by Miss Rosamond Praeger, who also presented the charming bust of a little child, which is immediately beneath the central window. Round the baptistery, separated by the windows, is an arcade of detached pillars, with richly carved bases and capitals. The three windows contain glass by Messrs. Powell. The mosaic roof, the font, and the pavement were designed by Sir Charles Nicholson.

Before the baptistery was completed, an even greater work was taken in hand. For more than twenty years the west front had remained in its incompleated state, the rough brickwork yearly becoming shabbier and more unsightly. It was now decided to complete the west front as a thankoffering for victory and as a memorial to the men of Ulster who gave their lives in the Great War.

The Board appointed as their architect Sir Charles Nicholson, F.R.I.B.A., whose experience as consulting architect to six English cathedrals rendered him uniquely capable of carrying out so great a work. Sir Charles took up his duties with great enthusiasm, and on June 2nd, 1925—the twenty-first anniversary of the dedication of the nave—the memorial stone was laid by the Duke of Abercorn, Governor of Northern Ireland. Two years later, on June 2nd, 1927, Bishop Grierson dedicated the

¹ Judge Thompson, *op. cit.*

completed west front, the sermon being preached by Archbishop D'Arcy, Primate of All Ireland, who as Dean of Belfast, and afterwards as Bishop of Down, had been actively concerned in the building of the cathedral. The façade, as thus completed, is a work of great dignity and interest, unsurpassed, in the writer's judgment, by anything of the kind in the British Isles. The dominating feature of the whole design is the great central portal, comparable to the doorways of the great French cathedrals in its breadth and height and, above all, its depth. It is richly adorned with pillars and carving, and contains in its tympanum a sculptured representation of our Lord in glory surrounded by adoring saints. The north and south doorways are also rich and beautiful works, displaying respectively in their tympana the Crucifixion and the Resurrection. The three tympana thus represent in their supreme form the sacrifice of self, victory through death, and the glory, righteousness, and peace of God, for the sake of which our soldiers laid down their lives. Among the adoring saints in the central tympanum are represented the great Irish saints, Patrick, Columba, Columbanus, Colman, and Comgall.

On the inner tympanum of the central door has been placed a mosaic representation of angels singing a *Te Deum*, presented by the cathedral choir in memory of their comrades who fell in the Great War.

While the west front was being completed a very interesting and important work was being carried out inside the cathedral. This was the carving of the capitals of the nave columns and the corbels above them. The ten capitals have been carved to represent various human industries and occupations, symbolising the connection between religion and human toil and energy. Taking them in their order from west to east, there are on the north side the pillars of Science, Commerce, Healing,

Agriculture, and Music ; and on the south the pillars of Women, Art, Masonry, Shipbuilding, and Theology. The four responds, at the corners of the nave, represent the four cardinal virtues of Wisdom, Courage, Temperance, and Justice, without which human skill and cleverness are nothing worth. The corbels, which form the terminations of the hood-mouldings of the arches, have been carved to represent some of the post-Reformation worthies of the Church of Ireland. These are : Jeremy Taylor, the learned and eloquent Bishop of Down ; George Salmon, Provost of Trinity, the famous mathematician and theologian ; William King, greatest of Archbishops of Dublin ; Henry Stewart O'Hara, founder of the cathedral ; George Berkeley, Bishop of Cloyne, greatest of all Christian philosophers ; Cecil Frances Alexander, poetess and hymn-writer ; her husband, William Alexander, primate and orator ; Thomas Percy, Bishop of Dromore, poet and antiquarian ; William Bedell, saintly Bishop of Kilmore, translator of the scriptures into Irish ; James Ussher, famous primate, and most eminent scholar of a brilliant age. It is a noble list, of which any church might be proud. Truly it was a happy idea to represent their names and features in the great modern cathedral, so that the worshippers therein might be reminded of their heritage in the past, and inspired to "look to the rock from whence (they) are hewn."

Most of the carvings have been executed by Mr. Morris Harding, from the designs of Sir Charles Nicholson. Of individual gifts to the cathedral the most notable is the splendid pavement, presented by Mr. J. Milne Barbour as a memorial to his wife. The portion occupied by chairs is constructed of Canadian maple, and the remainder of Irish marbles—"black from Kilkenny and Galway, white from Recess, Dunlevy, and Clifden, red from Cork."¹

¹ Judge Thompson, *op. cit.*

An interesting feature is the circle in front of the west door, composed of pieces of marble from every country in Ireland, typifying the unity of the Church of Ireland, which no political barriers can destroy.

Visitors to St Anne's Cathedral have often expressed their disappointment on entering the nave. It could scarcely be otherwise, for the proportions which will be right when the church is completed must be all wrong while it is still in its unfinished state. Moreover, the temporary brick wall at the east end is stark and ugly. Nevertheless, to the discerning eye, the nave is very impressive. It is lofty, spacious, luminous ; the red sandstone of the walls, and the yellow Bath stone of the pillars and mouldings blend harmoniously together ; and the range of rounded arches raised on lofty cylindrical columns is most effective. And, as has already been stated, everything that has been done in the way of decoration or ornamentation has been the best that could be had. There is nothing cheap, tawdry, or machine-made in the cathedral. All is honest and beautiful craft-work, carried out with love and care, regardless of expense.

The writer hopes that he may live long enough to see St. Anne's Cathedral in its completed beauty, its lofty tower rising above the city's toil and bustle, its peal of bells calling the people to prayer, its apse richly furnished for the celebration of the sacred mysteries, the whole great church a monument to succeeding generations of the courage, generosity, and faith of Belfast churchpeople of the twentieth century, and their zeal for the glory of God.

God of our Fathers, be the God
Of their succeeding race.

KILMORE

ST. FETHLIMIDH

THE Cathedral Church of Kilmore, sometimes referred to as "the Bedell Memorial Church," was designed in the Middle Pointed style by Mr. W. Slater, then prominent among English ecclesiastical architects. The foundation-stone was laid in 1859. The new cathedral is a fine cruciform church of stately dimensions, with a good tower, over which rises a short spire. Much of the stained glass is pleasing, and the whole aspect of the church is of marked dignity. Incorporated into the north wall at the easternmost end is a beautiful Norman doorway, formerly removed from an ancient abbey in Loch Oughter, and now forming the entrance to the vestry.

The remains of the mediæval cathedral of St. Fethlimidh, a church of no architectural interest, may be seen on an eminence to the north-west of the modern cathedral and churchyard.

The plan of the new cathedral is cruciform. The nave has side aisles, and the choir is separated from the chancel by the eastern arch of the tower. The western entrance has deeply moulded jambs and arches, and is divided by a central pillar supporting a richly carved tympanum. The whole west front is of striking and impressive design, and the inscription on the tympanum is taken from the Tomb of William Bedell, the famous bishop of the See from 1629 and through the troubles of the 1641 Rebellion.

The See of Kilmore was in early times called Triburnia, and the Bishops of Triburnia were sometimes referred to as Bishops of Breffnia, from the See being in the territory called Breffnia. From 1454, when under papal permission the mediæval Cathedral of Kilmore was erected,

the bishops have taken Kilmore as the name of their See. The Seal of the Diocese is preserved in the British Museum. It is circular in form, and bears the figures of the Virgin and the Child under an arched canopy, with a bishop kneeling at her right hand, apparently engaged in worship.

ELPHIN

ST. MARY

THERE is little of interest about the Cathedral Church of Elphin beyond its antiquity. It was founded in the fifth century by St. Patrick, who placed in charge of the church and monastery one of his disciples, named Asicus. Of him Fallow writes :

“ The first bishop, whose name was Asicus, is said to have been an admirable worker in precious metals ; and in his capacity of a goldsmith, greatly adorned his cathedral church with articles of his handicraft. He is also said to have worked in brass, and to have made some altars for St. Patrick, as well as book shrines, and quadrangular chalices.”¹

Of whatever ancient splendour of architecture or adornment there may have been about Elphin Cathedral, no vestige now remains. The mediæval church was destroyed during the Rebellion of 1641, and was rebuilt by Bishop John Parker, who succeeded to the bishopric in 1661. Further repairs and improvements were carried out by Bishop Leslie (1819-54), a great benefactor of the cathedral. In 1872 a short apse of Caen stone was added.

In plan, St. Mary's Cathedral is a plain aisleless building, about 80 feet in length (excluding the apse), and 28 feet in breadth. At the west end is a square tower (said

¹ T. M. Fallow, *The Cathedral Churches of Ireland*, p. 84.

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to be ancient), very lofty in proportion to the height of the church. It is said to have been of Elphin Cathedral that Dean Swift wrote the well-known lines :

Low Church, high steeple,
Dirty town, proud people.

There is a curious kind of cresting at the top of the tower.

At the east end of the nave are the bishop's throne and the stalls for the Dean and Chapter. Built into the wall of the vestry are the tombstones of some of the seventeenth-century bishops, removed from the floor of the church.

At the Diocesan School at Elphin, Oliver Goldsmith received his early education.

ARDAGH

IN 1630 the famous Bishop Bedell states that he found the cathedral church in ruins. It has never been rebuilt. A small parish church, of good proportions and beautifully kept, serves as a house of worship for the few resident Churchmen.

TUAM

ST. MARY

It says much for the faith and courage of Irish Churchmen that in the decade 1860-70, when the shadow of Disestablishment and Disendowment was hanging over the Church, two of the ancient cathedrals of Ireland were practically rebuilt,¹ and two others restored at great cost.² In 1871, while the Church was still reeling from the blow, the restoration of Christ Church Cathedral, Dublin, was begun.

The Church of Tuam was founded, probably about the middle of the sixth century, by Jarlath, son of Loga, a man of much learning, and of great holiness of life. St. Jarlath had previously established a monastery at a place called Cloon-foig, but by the advice of St. Brendan, of Clonfert, he removed to Tuam. After his death the church was dedicated to his memory, and called *Tempull-Jarlaith*, or Jarlath's Church.

In 1123 a magnificent processional cross was presented to the Church of Tuam by Turlogh O'Conor, King of Connaught. This cross, which still exists, and may be seen in the National Museum in Dublin, was made to enshrine a piece of the true cross; it is covered with elaborate ornamentation of Celtic design, and has on its sides a series of inscriptions in Irish which give its history. The artist who designed and executed this beautiful work of art was one Mailisa MacBraddan O'Hechan.

Turlogh O'Conor, who had now come to be acknowledged as King of all Ireland, was largely responsible for the rebuilding of the church in about the year 1152, the

¹ St. Finbar's, Cork, and St. Mary's, Tuam.

² St. Patrick's, Dublin, and St. Canice's, Kilkenny.

year of the Synod of Kells, at which Tuam was constituted an Archiepiscopal See, and the pall conferred upon Edan O'Hoisin, first Archbishop of Tuam.

The church founded by King Turlogh was of the usual pre-English type, consisting of a nave and square chancel, but it was a building of unusual richness and beauty. Its chancel still remains, and is one of the grandest specimens of Hiberno-Romanesque architecture in existence. It is thus described by the late Dr. Petrie :

“ Of the ancient church nothing but the chancel remains, its east end being perforated by three circular-headed windows, ornamented with zigzag and other mouldings both externally and internally, and connected with each other by string course mouldings, in which the external one is enriched with pateræ. But the great feature of the chancel is its triumphal arch, erroneously supposed to have been a doorway, composed externally of six semicircular concentric and recessed arches. The shafts of the columns, which, with the exception of the outermost at each side, are semicircular, are unornamented, but their capitals, which are rectangular on a semicircular torus, are very richly sculptured, chiefly with a variety of interlaced traceries, and in two instances, those of the jambs, with grotesque human heads. The arch-mouldings consist of the rebule, diamond fretta, and varieties of the chevron, the execution of which is remarkable for its beauty.”

This ancient sanctuary is 15 feet square ; it is said that the red gritty stone of which it is built is not to be found in co. Galway, but must have been brought from a distance. Another interesting relic of Turloch O'Connor and Archbishop Edan O'Hoisin is the ancient Celtic cross which stands in the middle of the city of Tuam, and which was erected by Archbishop (then Abbot) O'Hoisin before 1156. In an inscription in Irish upon the cross,

prayer is asked for Abbot Edan O'Hoisin and King Turlogh O'Conor.

During the thirteenth century great changes were made in the cathedral. Turlogh O'Conor's nave was taken down, and a new church erected to the east of the chancel, which was made to serve as a porch. This new church, which is a plain rectangular building, is of a very remarkable design. The upper portion of the side walls projects boldly beyond the lower wall, and is supported by buttresses. Mr. Arthur Champneys, in his *Irish Ecclesiastical Architecture*, compares this design to that of the nave of Kildare Cathedral, which was built as a fortress, but says that in this case the overhanging wall must have been built merely for ornament, as there are no slits for archers, as there are at Kildare. In the south wall of the interior there is a beautiful, but much mutilated, piscina. This building served as the cathedral church for some six hundred years, the magnificent twelfth-century triumphal arch being exposed to the ravages of the weather, much to the injury of its rich and delicate carvings.

In 1839 the See of Tuam was reduced from its metropolitan status, and included in the Province of Armagh. The first bishop under the new arrangement was Thomas, Baron Plunket, during whose episcopate a scheme was started for building a new and more worthy cathedral church. The work was placed in the hands of Sir Thomas Deane, R.H.A., in 1861, and according to his designs the present fine cathedral was erected.

The cathedral consists of an aisleless choir, transepts, a massive central tower surmounted by a spire, and a clerestoried nave with aisles of five bays. The style is Irish first-pointed, and it has the stepped battlements and forked pinnacles to the tower, characteristic of the style. The west doorway is surmounted by an arcade of seven

trefoil-headed lights, above which is a large window of five graded lancets. The pillars of the nave arcade are octagonal, supporting graceful pointed arches. The clerestory windows are foliated circles, not unlike those of Kilkenny Cathedral, which Sir Thomas Deane was engaged in restoring at the time Tuam Cathedral was being built. The aisle windows are coupled lancets, and at the end of each transept is a group of five graded lancets. The twelfth-century chancel, long used as a porch, has been restored as the sanctuary of the modern cathedral, being most ingeniously joined to the choir. Over the ancient sanctuary arch is a blind arcade, surmounted by a window of five graded lancets, which have been filled with good stained glass.

The three ancient round-headed windows of the sanctuary are filled with plain plate glass, through which is a view into the old cathedral beyond, which has been fitted up as a Chapter-room and library. In it is some fine Italian Renaissance stall-work, inlaid with ivory, presented by the Cooper family, of Markree Castle. There is also some interesting eighteenth-century stained glass.

The most unsatisfactory feature of the cathedral is the furnishing of the choir. In front of each of the canon's stalls is a lectern of Bath stone, supported upon a coloured marble column, the dean's stall having a larger desk of the same material. The bishop's throne has a stone desk supported by a pelican, and a heavy stone canopy attached to the wall behind, which has no visible supports to bear its weight. All this costly marble and stonework is ugly and most unsuitable. The appearance of the choir would be enormously improved were it furnished in dark oak.

And yet, in spite of these defects, the general effect of the interior is excellent. The walls are of red sandstone, the piers of the nave arcade and the mouldings of the choir

being of grey limestone, and the two colours blend together in a most pleasing manner. Much of the stained glass is poor, but that in the east window is good, and in the five great western lancets there is a beautiful representation of the Transfiguration, by Messrs. Heaton, Butler, and Bayne.

KILLALA

ST. PATRICK

KILLALA is a village some seven miles from Ballina in co. Mayo. The bishopric was founded by St. Patrick in the fifth century, but the cathedral church is mainly a seventeenth-century erection which owed much to Thomas Otway, Bishop of Killala (1671-80).

Fragments of antiquity are embedded in the walls, but the doorway in the south wall is the chief indication of the former existence of a mediæval church, which suffered, like many kindred churches, during the upheavals of the fifteenth and sixteenth centuries.

A dignified tapering spire, which combines solidity with height, is a landmark for miles around, crowning a simple rectangular church. A curious effect is produced by a large gallery in the westernmost part of the building, detached, as it is, from the west wall. Adjacent to the western wall are eight prebendal stalls, while the bishop's throne occupies its traditional position on the south side.

Dr. James Collins, who was Dean from 1844 till 1871, made strenuous efforts to improve the fabric and services, but the crash of Disestablishment prevented the renewal of such efforts.

To the north-west of the cathedral there stands a noble Round Tower recalling the memory of Danish invasions.

Killala is of historical interest as the spot where a French squadron landed in 1798. The Bishop, Dr. Stock,

who was then holding a visitation of the diocese, was, with the Dean and some of his clergy, made prisoner. Subsequently the Bishop wrote an account of his experiences, acknowledging the kindness of his captors.

The cathedral, which is admirably kept, occupies a commanding site in this remote western town, and has many interesting mementoes of the past.

ACHONRY

ST. CRUMNATHY

THE Cathedral Church of St. Crumnathy, Achonry, small and uninteresting building though it is, connects the Church of Ireland of to-day with one of the greatest names of its early history. For the founder of the Monastery of Achad-Conair was St. Finian, of Clonard, the first of that great line of saintly scholars who made Ireland famous for its learning. It is said that at one time St. Finian had no less than 3,000 scholars in his monastery at Clonard, and among his pupils were the twelve learned and saintly men who afterwards became known as "the twelve apostles of Erin."¹

Achad-Conair was given to St. Finian in about the year 530 by the chieftain of the territory of Luigny, and St. Finian founded a monastery there, over which he placed his pupil Nathy, who was subsequently consecrated bishop. Nathy, a man of great saintliness, was commonly called *Cruimthir*. The two names joined together have been preserved in the form *Crumnathy*, and to St. Crumnathy the cathedral is still dedicated.

¹ The twelve Apostles of Erin were: Kieran of Saighir, Kieran of Clonmacnoise, Columbkille of Iona, Brendan of Clonfert, Brendan of Birr, Columba of Terry Glass, Molaisse of Devenish, Canice of Agnavoc, Rodan of Gorrha, Movi of Glasnevin, Sinnell of Cleenish, and Nenni of Inish MacSaint.

Little is known of the history of the cathedral. Near the modern church are some ruins, which present no architectural features, but are said to be of the fifteenth century. The present church is a plain rectangular building, without chancel or aisles. It has a well-proportioned tower and spire at the west end, but no other feature of any interest. It was built in 1823 with the help of the Board of First Fruits, which granted a loan of £1,066 for the purpose. At the west end of the church there is a small gallery, with an organ, beneath which are six canopied stalls, and at about the middle of the south side stands the bishop's throne, beneath a canopy.

THE PROVINCE OF DUBLIN

(THE UNITED PROVINCES OF DUBLIN AND CASHEL)

DUBLIN

ST. PATRICK

A VERY full and scholarly guide to St. Patrick's Cathedral has been written by the late Archbishop Bernard, its gifted Dean (1902-11).¹ In a work dealing mainly with the less well-known cathedrals of Ireland, little need be written of St. Patrick's, and what is here given is a brief sketch of the history and the architecture of the building.

St. Patrick (c. 372-461) is said to have baptised some converts in the well adjacent to the present cathedral. Tradition concerning this well lingered through the centuries, and in the course of excavations made in 1891, the site of the well was identified, when a granite stone marked with an Irish cross was discovered. There is little doubt that this cross, dating from the ninth or tenth century, stood over St. Patrick's Well. But it is not till far later times that we have any reliable information as to St. Patrick's Church. In the last quarter of the twelfth century clear evidence is given of the existence of the church and of its elevation to cathedral rank, for a Bull of Pope Alexander III mentions among the Dublin churches the "*Ecclesia St. Patricii in Insula*," and in 1191 St. Patrick's was raised to the status of a cathedral church by John Comyn, the first Anglo-Norman Archbishop of Dublin.

Comyn's Palace stood beside the Danish Cathedral of Christ Church, whose precincts lay within the jurisdiction of the civic authorities. The Archbishop chafed under this limitation of his power, and accordingly determined to build a great collegiate church outside the city wall,

¹ In Bell's Cathedral Series.

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where his writ could run. St. Patrick's was dedicated on March 17th, 1191, and from that date Dublin could boast of the proud possession of two cathedral churches.

The first authentic account of the building of this noble church of Early English architecture dates from 1225, and the example of Salisbury was unquestionably before the minds of its builders from the first. Its tradition and its famous Sarum use were honoured by the Dean and Chapter of St. Patrick's from its foundation. In the splendid symmetry and dignified simplicity of its proportions the cathedral occupies the most honoured place among Irish churches.

Its site is sadly lacking in elevation, and it seems unlikely that the skilled builders of the thirteenth century would have chosen such a spot for the erection of a church, were it not that the marshy lowlands on the island of the Poddle river had peculiarly sacred associations with the far-off days of Ireland's patron saint.

On this same historic spot the cathedral now stands, and, though it has shared the vicissitudes of Ireland's social and ecclesiastical life, the main features of the original architecture remain.

The attacks upon the city and cathedral in the fourteenth century by the soldiers of Edward Bruce and the warring feuds of the Geraldines and Butlers might well have made men fearful as to its future.

The suppression of its revenues by Henry VIII, and the desecration wrought by Cromwellians, jeopardised still further the existence of the church, but after the Restoration it was destined to see happier days. Much solid and useful work of reconstruction was accomplished during the reign of King Charles II, and that mighty and eccentric genius, Dean Swift, lavished upon the fabric a loving solicitude and wise care with which he has not always been credited.

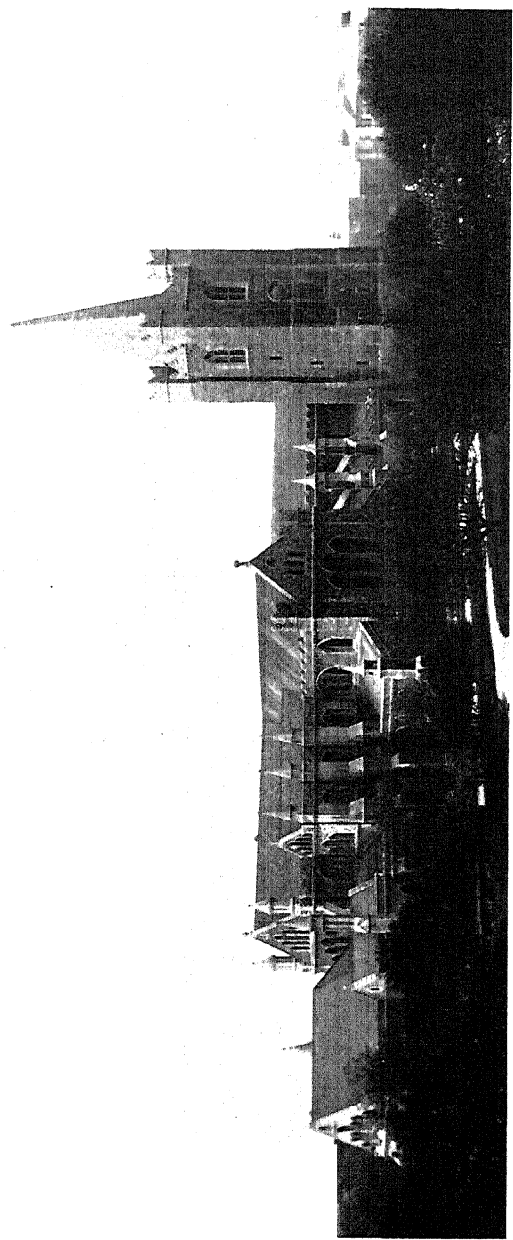


Photo by

ST. PATRICK'S CATHEDRAL, DUBLIN.
FROM THE NORTH EAST.

T. H. Mason, Dublin.

facing p. 78.

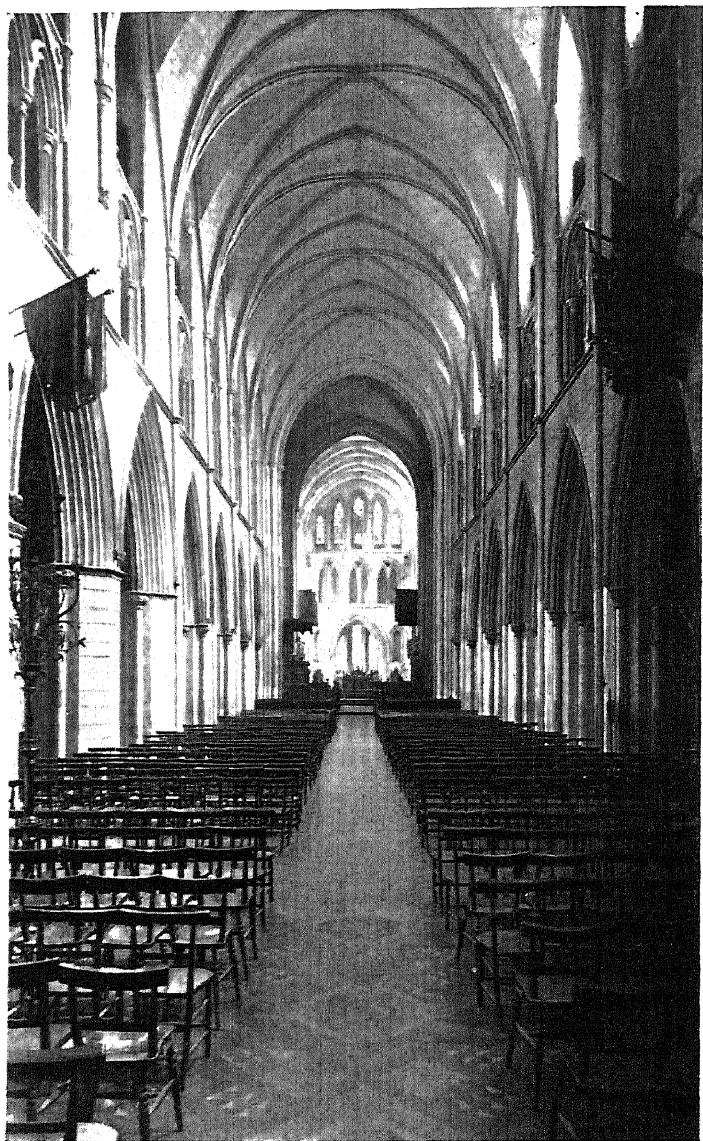


Photo by

T. H. Mason, Dublin.

ST. PATRICK'S CATHEDRAL, DUBLIN.

LOOKING EAST.

facing p. 79.

Again, in the nineteenth century Dean Pakenham, a brother-in-law of the great Duke of Wellington, restored the Lady Chapel, but it was not till 1864, when Archdeacon West was appointed to the Deanery, that St. Patrick's was munificently restored and glorified by Sir Benjamin Lee Guinness, the father of Lords Ardilaun and Iveagh, who proved ever ready to help in an extension of this great work.

A fine organ was erected when Dr. Henry Jellett was the distinguished Dean. It is one of the finest in the British Isles, and is approached by a graceful winding staircase.

The Guinness restoration of 1864 revealed afresh the cruciform shape of a noble church. Heavy galleries, disfiguring screens, and parochial pews of unsightly dimensions had blocked the way to a realisation of the beauty of the original design. The bays of the triforium and portions of the clerestory were then refaced and rebuilt, new porches were added, and two new buttresses on either side of the north porch supporting the clerestory with flying arches were conspicuous adornments of the building. The nave was also subject to a complete and enduring restoration, and in recent years visitors have seen the stripping of portions of the transepts of plaster, and the limestone ashlar, displaying once more its glow of colour.

Visitors to St. Patrick's will be attracted by its historic interest—the ancient image of St. Patrick, the cross which stood over his well, the fourteenth-century bell tower so solid in its strength, the old pulpit from which Dean Swift so often preached, the same Dean's famous inscription for his own tomb, and that in commemoration of the inseparable Stella, his characteristic scorn for one Bassenet, in that "he was kin to the scoundrel who had surrendered the deanery to that beast Henry VIII." All this and much else will leap to memory, which will be stimulated

by what has been so fully and clearly narrated by Dean Bernard.

The banner and stalls of the Knights of St. Patrick, representing an Order founded in 1783, recall vividly the similar tokens of the Order of the Garter in the choir of Windsor, and again the flags of many Irish regiments are an abiding token of the majestic part which Irishmen have played in the history of the Empire.

St. Patrick's has one advantage over its famous prototype at Salisbury. An abundance of rich stained glass gives a warmth and colour to its walls which the greater cathedral lacks.

No one can fail to be struck by the chaste dignity of the whole design, a cross within a cross, the outer cross formed by the aisles of the nave, transepts, and choir ; in length 300 feet, with tower and spire nearly 250 feet in height, it is not only the largest but the greatest of Irish cathedral churches. Other buildings surpass it in detail, but as an harmonious whole it stands supreme.

St. Patrick's Park, with its well-trimmed lawns and gardens, and its stately entrance-gates, gives a magnificent view of this noble church from the north.

As the greatest of Irish cathedral churches associated with the name of Ireland's patron saint, the National Cathedral, as it has been so often called, evokes the affection and interest of all Churchmen. It gives a greater sense of spaciousness than the extremely beautiful sister cathedral in Dublin. Soon after the foundation of St. Patrick's it was ordered that both churches should rank as cathedrals, and should jointly form the Capitular Body of the Diocese of Dublin.

There are four interesting brasses in St. Patrick's Cathedral, three of them belonging to pre-Reformation days. They may be best studied in the light of what Archbishop Bernard has published in his exhaustive and

scholarly guide to the cathedral. Dr. Bernard, in describing them, writes :

“ The first is to the memory of Sir Henry Wallop, the rival of the great Earl of Cork ; he was Vice-Treasurer of Ireland, and a colleague of Loftus in the office of Lord Justice. He died in 1599. Here also is commemorated his son, Oliver, ‘ who was slayne in service against the mountain rebels,’ an epitaph which reminds us of the disturbed condition of Dublin in the days of Elizabeth.”

Of Dean Sutton’s brass (*d.* 1528) he writes :

“ It originally was placed on the north side of the altar, but was moved to its present situation in 1863. An interesting feature is the erasure which has been made in the right-hand corner. As Mr. Grylls has pointed out to the writer, it is probable that there was here a symbolic representation of the Blessed Trinity—the Eternal Father seated, with our Lord on the Cross in front, and a dove brooding over His head. But such things were regarded as idolatrous in the early Reformation period, and the figures have been partially erased, R S—the Dean’s initials—being rudely inscribed in their place. The monogram RS in two other places on the brass is original.”

Dean Fyche (*d.* 1537) comes next. Like Dean Sutton, he is represented in a kneeling posture, and wearing the *almuce* or fur tippet which was worn by canons in choir. This is an extremely beautiful brass, and the work on it is of great merit. It will be observed that above the altar there was a *Pietà*, or sculptured representation of the Virgin bearing up the dead Christ ; neither cross nor candlesticks are represented, as it was not customary then to place them upon the altar. This brass formerly stood under Sutton’s in the sacrarium. The obits of both Deans used to be duly observed at Christ Church, to which establishment Fyche (at least) was a benefactor.

On the west side of the south-east door is an interesting

brass commemorating Sir Edward Fitton, of Gawsworth, Cheshire, and his wife, Anne Warburton, with their arms on either side.

A faithful, if imperious, servant of the Queen, he had some pretensions to learning as well as to statesmanship, and translated a treatise of Luther's. He died in 1579 "from the disease of the country," and was laid beside his wife, who had been buried in 1573 with a pompous funeral. At the top of the brass above the long inscription are the words: "Glorify Thy name: hasten Thy kingdom: comfort Thy flock: confound Thy adversaries."

The Stalls and Banners of the Knights of St. Patrick, such a notable feature of the choir, have often prompted enquiries as to the origin of the Order. The Order was established by King George III in 1783, and, with the permission of the Dean and Chapter, it was agreed that the cathedral should be used as the Chapel of the Order, in which the Knights of St. Patrick should be installed. The most notable of the many installations was held in 1821 during the deanery of the Hon. Richard Ponsonby, when King George IV presided in person, and again in 1868, when King Edward VII, then Prince of Wales, was installed as Knight. Three years later, concurrently with the Disestablishment of the Church of Ireland, the connection of the two Archbishops and the Dean of St. Patrick's with the Order ceased, but the banners and insignia remain as an honourable memory.

St. Patrick's has been long famed for its splendid choir, and the magnificent new organ pealing forth from the triforium of the north choir aisle has added to the glory of its music. This organ, the gift of Lord Iveagh, was erected by Willis in 1902.

In his work of restoration, Sir Benjamin Lee Guinness had added two new bells to be used with the old carillon

clock, and in 1897 Lord Iveagh again enriched the cathedral with a noble peal of ten bells weighing more than nine tons.

The cathedral is rich in monuments. Some of the more remarkable may be mentioned :

Fulk de Saundford, Archbishop of Dublin (1271) ; an unknown ecclesiastic (thirteenth century) ; Michael Tregury, Archbishop of Dublin (1471) ; Dame Mary St. Leger (1603) ; Thomas Jones, Archbishop of Dublin (1619) ; Lady Katherine Boyle, wife of the first Earl of Cork (1631) ; Dean Buttolph, Chaplain to Charles I (1676) ; the Duke of Schomberg, killed at the Battle of the Boyne in 1690 (monument erected by Dean Swift in 1731) ; Narcissus Marsh, Archbishop of Dublin and founder of Marsh's Library (1713) ; Hester Johnson, the " Stella " of Dean Swift (1728) ; Jonathan Swift, Dean of the Cathedral (1745) ; Arthur Smyth, Archbishop of Dublin (1771) ; John Philpot Curran, the orator (1817) ; the Rev. Charles Wolfe, author of " The Burial of Sir John Moore " (1823) ; Richard Whately, Archbishop of Dublin (1863) ; Samuel Lover, the novelist (1868) ; H. R. Dawson, Dean (1842) ; Gerald FitzGibbon (1909), Lord Justice of Appeal ; and the memorial to Carolan, the last of the Irish bards.

But the largest and most massive monument in the cathedral, which must at once attract the eye of a visitor, is that erected by Richard Boyle, Earl of Cork, in memory of his second wife. This great monument, covering the south wall to a goodly height, towards the south of the great west door, is " the very famous, sumptuous, glorious tombe " of black marble and alabaster, erected by Lord Cork. Once it had stood against the east wall of the choir adjacent to the High Altar, and was built over the family vault. But Laud and Strafford had it removed to a less objectionable position inside the

sacrarium, on the south side. Its removal left an uninterrupted sense of regulated soreness in the embittered memories of Lord Cork and his adherents, and when Strafford was beheaded the Boyle family triumphed. The inscriptions show that the kneeling figures in the two lower tiers represent the Earl's children, among whom was the famous scientist Robert Boyle, the founder of the Royal Society. He occupies the place of honour in the central arch below. In the second tier are the Earl and Countess and the daughter of an Irish Secretary of State. In the third tier the Secretary of State is himself represented with his wife, Alice Weston, daughter of a Dean of St. Patrick's, Robert Weston, who though a layman was also Dean of Wells, and simultaneously Lord Chancellor of Ireland. The recumbent effigy of this lay Dean is in the highest tier of the monument. And the Cork family motto, "God's Providence is our Inheritance," is not inappropriately linked with the name of an eminent pluralist, Michael Boyle, Archbishop of Armagh, and Lord Chancellor. This monument was moved to its present position in 1863.

Close to this great monument is the old wooden pulpit from which Dean Swift preached, and a fine statue of Captain Boyd, whose heroic death is commemorated on his statue by some verses of Archbishop Alexander. The ancient Celtic Cross, already referred to as confirming the tradition concerning the site of St. Patrick's Well, is preserved at the north-west end of the nave.

From the exterior of the cathedral and its precincts nothing is more notable than the great tower built by Thomas Minot, Archbishop of Dublin (1363-76). As a belfry, it is unsurpassed. It stands 147 feet high, and is nearly 40 feet square at the base, with walls of limestone 10 feet thick, but the granite spire which crowns it (101 feet high) is poorly proportioned, and does not do justice

to the requirements of the great tower on which it stands. This spire was not erected till 1749.

Many services of exceptional significance have been held in St. Patrick's, but, from an historic standpoint, it may be doubted if any equalled the service of January 1660, when the reality of the Restoration was emphasised by a service whereat twelve bishops were consecrated, and the sermon was preached by Jeremy Taylor, then Bishop-Elect of Down and Connor.

A brief sketch, ending with a bare reference to one of the greatest bishops that Anglican Christendom has ever known, can but give a faint impression of the historical and architectural associations of St. Patrick's. It may well lead a visitor to Ireland to enquire further, and to acquaint himself with the main features of this greatest of Irish cathedrals. Such an effort will repay itself, for St. Patrick's has ever a subtle fascination for those who know it best.

DUBLIN

CHRIST CHURCH

“DUBLIN, as everybody knows, was a city of the Danes in Ireland. To the Irish it had simply been a place for crossing the main river of central Ireland ; its name was *Ath-Cliath*, meaning the Hurdle Ford, where a wicker bridge carried the traffic over the Liffey. To the Danes it was a place for beaching galleys, and they called the town after the *Dubh-Linn*, or black pool, below the ford at the head of the navigable tideway.”¹

Christ Church² Cathedral was founded by the Danish King Sitric III (Silkbeard) in 1038. We learn from the Black Book of Christ Church that he “gave to the Holy Trinity and to Donatus, first Bishop of Dublin, a place whereon to build a church to the Holy Trinity, together with the lands of Bealdulek (Baldoyle), Rechan (Raheny), and Portraherne (Portrane) for its maintenance.”

The only portion of Sitric’s church which now remains is the crypt, the greater part of which, in the opinion of the late Sir Thomas Drew, is the original crypt of the Danish cathedral. Sir Thomas, in comparing the ground-plan of the Danish Cathedral of Christ Church, Waterford, with that of Christ Church, Dublin, discovered that “pier for pier, dimension for dimension,” the plans were

¹ Stephen Gwynn, *The Famous Cities of Ireland*.

² The dedication of the cathedral is to the Holy Trinity, but it has always been commonly called Christ Church. The same is the case with Waterford, the only other cathedral of Danish foundation in Ireland. It seems that the Danes called all their cathedrals *Christ Church*, i.e. the head church of the diocese.

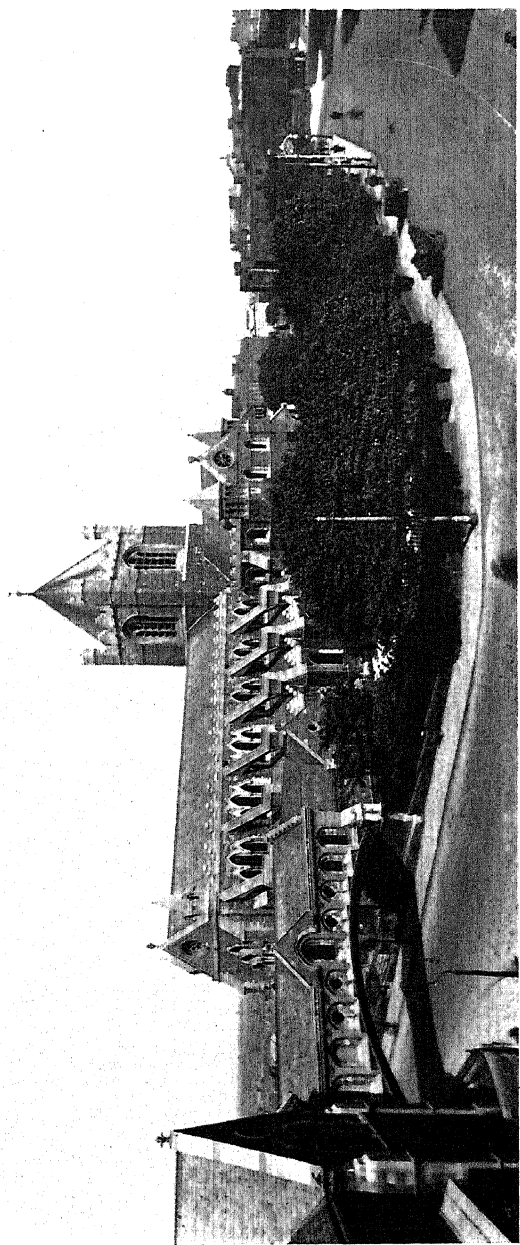


Photo by

CHRIST CHURCH CATHEDRAL, DUBLIN.
FROM SOUTH WEST.

T. H. Mason, Dublin.

facing p. 86.



Photo by

T. H. Mason, Dublin.

CHRIST CHURCH CATHEDRAL, DUBLIN.

LOOKING EAST.

facing p. 87.

the same. This, he says, taken in connection with the fact that the piers of the Gothic Nave "do not stand truly over the piers below," shows conclusively that we have in the crypt "the survival of a Danish-built Christian Church." There are one or two curiously carved capitals in the crypt, which are said to date from Sitric's time.

The Danish Diocese of Dublin was not regarded as belonging to the Church of Ireland, but was part of the Ecclesiastical Province of Canterbury. This continued until 1152, when the diocese transferred its allegiance to the Irish Church, and its bishop became Archbishop of the eastern province of Ireland. The eastern portion of the cathedral was rebuilt in 1172 at the expense of Strongbow, Robert FitzStephen, and Raymond le Gros, with the co-operation of Archbishop Lawrence O'Toole. Much of the building done at this time is still to be seen in the transepts and the choir, although it has been largely restored. It is a very striking and beautiful example of the transition from the Norman to the first-pointed style of architecture. The principal arches are pointed, but the detail is largely Norman in character. The triforium arches in the transepts, each enclosing two pointed inner arches, are semicircular, as are also those of the clerestory. At the end of the south transept there is a very fine round-headed doorway, richly carved, which was removed here from the north transept in 1831.

The carvings of the capitals and mouldings in the transepts and choir, which are very good, are reminiscent of those in Wells Cathedral. Many antiquarians see a similarity in the architecture of Christ Church (as well as in other Irish churches, such as Cashel and Kilkenny Cathedrals and Gowran Church), to that of Wells and St. David's Cathedrals, Haverfordwest Church,

and other ecclesiastical buildings in the south-west of England and Wales. It is natural to suppose that Strongbow and his followers would bring over from England the style they were best acquainted with.¹ It is well to remember, too, that Henry II had assigned the city of Dublin by charter to the citizens of Bristol, and that consequently there was much intercourse between Dublin and the West of England.

The apsidal choir and eastern chapels are almost entirely a modern restoration. In 1358 Strongbow's choir was demolished, and a long, crooked choir built in its place. As this possessed neither beauty nor architectural merit, it was taken down by G. E. Street, when he was called in to restore the church in 1871. Fortunately, the two westernmost arches of Strongbow's choir had not been disturbed during the fourteenth-century alterations, and a third and similar arch still existed, built into the north side of the choir. Street, following the evidence afforded by the plan of the crypt and some ancient foundations which remained, found that this arch was almost certainly the eastern arch of the apse of Strongbow's choir; and, helped by some other fragments, he was able to reconstruct the choir and the three eastern chapels in accordance with the original twelfth-century design. The plan is a most unusual one. "For this remarkable church plan of an apsidal choir with square-ended eastern chapels no parallel is known to have existed, save at Pershore Abbey, Worcestershire."²

Archbishop Lawrence O'Toole died in 1180, and was canonised forty-five years later. A chapel was built in his honour at the east side of the south transept. The

¹ Arthur Champneys, in his *Irish Ecclesiastical Architecture*, has worked out this idea at length, see pp. 140-143. See also G. E. Street, R.A., *Christ Church Cathedral*.

² H. B. Kennedy, Dean of Christ Church, *Official Guide to Christ Church Cathedral*.

arch leading to the chapel is the original one, but the chapel itself is a modern restoration. One of the treasures of the cathedral is a heart-shaped iron reliquary, which is said to contain the heart of St. Lawrence, sent to Dublin from the Monastery of St. Eu in Normandy, where he died.

The nave was built in the early part of the thirteenth century, and is perfect both in proportion and design. It is undoubtedly the most complete and beautiful specimen of Gothic architecture in Ireland.

The nave is of eight bays, the massive piers which support the lofty pointed arches having eight engaged shafts, some of which are banded. The capitals are carved with foliage. Each bay is lighted by a single-lancet window in the aisle, and by a group of three lancets in the clerestory. The clerestory windows form a single composition with the triforium openings beneath, and are enclosed within a large arch, supported on shafts which rise from the ground.

It will be noticed that the westernmost bay of the nave differs from the others in the details of its workmanship. It was added in 1234, and there is no corresponding bay in the crypt.

The one defect of this beautiful nave is its darkness, which is due, not to any fault of the designer, but to the modern stained glass which fills all the windows. The general effect would be enormously improved if plain glass was substituted for the stained glass in the clerestory.

The south wall of the nave fell in 1562, bringing down the vaulted roof. The north wall must have had a narrow escape from destruction, as it has an inclination outwards of 12 inches from the perpendicular. The ruin was at once repaired, but in a very poor way, the beautiful southern arcade being replaced by a plain wall. So it

remained for more than three hundred years, the Cathedral gradually becoming shabbier and more dilapidated, until in 1871 Mr. Henry Roe, a wealthy citizen of Dublin, undertook to defray the expense of the restoration of the cathedral, and to build a Synod House beside it, on the condition that Christ Church "should be connected, as in past ages, with the Synodical Government of the Church, and be used for the celebration of all religious services on the occasions of the meetings of the General and Diocesan Synods, and always be preserved as a Cathedral Church with all its ancient prerogatives, rights, and privileges." Mr. Roe's munificent offer was accepted, and, as has been already stated, Mr. George Edmond Street, R.A., was the architect chosen to carry out the restoration.

The work of restoration was carried out with great care and skill. As has been described, the long fourteenth-century choir was removed, and Strongbow's twelfth-century choir reconstructed on its original foundations. The southern nave, arcade, triforium, and clerestory were rebuilt in accordance with the existing twelfth-century work on the north side. The aisles were rebuilt and the whole church was vaulted in stone. Battlements were added at the eaves and on the tower, and a five-light window was inserted in the western gable wall. All the windows were filled with stained glass, and fittings and furniture of the richest description provided. Altogether, the restoration cost more than £250,000.

When in 1562 the roof fell in, the débris was levelled and paved over. When this was cleared away in the restoration, the ancient thirteenth-century tiled floor came to light beneath it, and no less than sixty-three different patterns of tiles were recovered. Some of these have been relaid in the floor of St. Lo's Chapel. Among them can be seen the fleur-de-lys, or white iris (a symbol of life and

the Resurrection), the heraldic leopard, and the begging friar, who is represented as a fox. All the new tiling in the church was carefully copied from the old, so that we can see the actual design of the original pavement in the nave to-day.

A feature of the restoration which provoked much criticism at the time of its erection was the choir-screen, which was said to obstruct the view looking eastward from the nave. But one rarely hears this criticism nowadays. The screen is a beautiful work in yellow Mansfield stone, on a base of red Cork marble. It is surmounted by a cross copied from the ancient Cross of Cong. The screen and the carved-stone pulpit, with its Connemara marble columns, are from the chisel of Earp, the well-known London sculptor.

Behind the screen, and beneath the central tower, are the oaken stalls for the Dean, Chapter, and choir, and the Archbishop's throne, with its lofty spiral canopy.

In the centre of the choir stands a brass eagle lectern, which dates from about 1520. Before the Reformation it was used for the Service Books of the Canons, and the bolt-holes may still be seen, by which wings were fastened to provide space for the books. In 1560 Queen Elizabeth presented to the cathedral a copy of the "Great Bible," which was chained to this lectern. The other brass eagle lectern, in the nave, is modern.

There are some very fine modern carvings on the capitals of the pillars around the apse. They are the work of one Taylerson, a Dublin craftsman, and represent the Annunciation, Salutation, Adoration of the Shepherds and of the Magi, the Circumcision, and the Presentation in the Temple. Taylerson also carved the heads of G. E. Street, Archbishop Trench, Henry Roe, and Primate Beresford, which are to be seen on the pillars between the south transept and the nave.

All the stained glass in Christ Church is modern. That in the choir and transepts, by Clayton and Bell, is admirable. That in the aisles of the nave and the great west window is by Hardman, and not so good. That in the clerestory windows of the nave is by James Bell, and displays the arms of the dioceses of the Church of Ireland.

A very beautiful feature of the restoration is the baptistery. In ancient times there was an entrance doorway on the north side of the nave, three bays from the west. Street moved this doorway a bay farther west, and made it the entrance to a baptistery, his own gift to the cathedral. The roof of the baptistery is supported by two pillars of Irish marble, between which stands the font, also of Irish marbles. The windows contain figures of SS. George and Edmond, and SS. Mary and Anne, commemorating the Christian names of the architect and his wife.

Christ Church is not rich in mediæval monuments. The most interesting is that on the south side of the nave, which is known as Strongbow's Tomb. That the great Earl was buried in Christ Church is certain, and an inscription on a tablet nearby states that "this ancient monument . . . was brocken by the fall of the roff and bodye of Christes Church in ano. 1562, and set up againe" by Sir Henry Sidney, Lord Deputy, in 1570. But the existing black marble effigy of a Knight in chain armour is not broken, and the armorial bearings on the shield are not those of Strongbow, but of the family of FitzOsbert. Evidently the monument is one substituted for that broken in 1562, and perhaps brought, as one account says, from a church in Drogheda. It was necessary to have a Strongbow's Tomb in Christ Church, since it was commonly mentioned in leases and other deeds as the place at which money was to be paid. Beside the

Strongbow monument is a smaller one bearing a half-length figure, which is traditionally supposed to be Strongbow's son, whom his father is said to have cut in sunder for his cowardice in battle. There is no truth in this tradition, but it is possible that the figure is that of Strongbow's son, broken by the fall of the roof. Within a niche in the south wall of St. Lawrence O'Toole's Chapel is a black marble effigy of a Norman lady. There is no inscription, but it is said to represent Strongbow's wife, Eva, daughter of Dermot McMurrough, King of Leinster.

A corresponding niche in the north side of the chapel contains the figure of an archbishop, which tradition connects with St. Lawrence O'Toole. As St. Lawrence was buried at St. Eu in Normandy, this is unlikely. More probably it represents either John Comyn or Henry de Lourdes, both of whom were buried in the cathedral. In the Chapel of St. Lo is a slab bearing the figure of a lady, which is said to represent Basilea, sister of Strongbow and wife of Raymond le Gros.

Before the restoration the cathedral was crowded with monuments of the Georgian era, most of which Street consigned to the crypt. Of those which remain the most interesting is that of Sir John Stevenson, who adapted the Irish melodies to the lyrics of Thomas Moore. This is in the north-west corner of the nave, which is now known as "Musicians' corner," and contains monuments to some of the famous organists and Vicars-Choral who have upheld the high musical traditions of the cathedral. In the south transept is a recumbent figure in bronze, by H. Cheere, of Robert, 19th Earl of Kildare, who died in 1743; and in the porch is an elaborate monument by Van Nost to Thomas Prior, founder of the Royal Dublin Society. The Latin inscription was composed by the great Bishop Berkeley of Cloyne.

Among the many Georgian monuments in the crypt is Kirk's masterpiece, the beautiful memorial of Nathaniel Sneyd, who was shot by a madman in Dame Street. A tragic interest attaches to the tablet to Sir Samuel Auchmuty, who died in 1822. It is said that after his funeral a young officer was accidentally locked in the crypt, and was there devoured by rats.

In the sixteenth and seventeenth centuries the crypt was let to tenants, who utilised their holdings as shops, taverns, etc. An Order in Council of Charles II (1678) forbade this abuse, but it was not done away with until a century later.

In the crypt are the statues of Charles I and Charles II, which formerly adorned the façade of the Tholsel, which was taken down in 1820. The wooden stocks, more than two hundred years old, which stood in the cathedral precincts until 1821, are another object of interest. In the south-eastern sub-chapel are the tabernacle and candlesticks used at Mass during 1689 and 1690, when the cathedral was handed over to the Roman Catholics by James II.

Of modern monuments in the cathedral the most noteworthy are the two fine brasses, on either side of the chancel arch, engraved with the figures of two great Archbishops of Dublin, R. C. Trench (1864-84) and Lord Plunket (1885-97). The only other archbishop commemorated in the cathedral is J. F. Peacocke (1897-1915), although Archbishop Whately was buried in the crypt.

From the time of the Anglo-Norman Conquest Christ Church was regarded as the principal Chapel Royal of Ireland, and in it down to the sixteenth century the Lord-Deputy and other high officials were sworn into office. The four Irish kings (O'Neill, O'Connor, O'Brien, and McMurrough), who submitted to Richard II in 1395,

kept their vigil, and were knighted by the King in Christ Church.¹

In 1487 Lambert Simnel, the Yorkist pretender to the throne of England, was crowned in Christ Church as King Edward VI, as a rival to Henry VII.

One of the great treasures of Christ Church is the magnificent silver-gilt Communion plate presented to the cathedral by William III, and engraved with his monogram. It was probably a thank-offering for his victories in Ireland. The cathedral possesses three other sets of silver-gilt plate, dated respectively 1683, 1777, and 1880. There is also a silver verge made in Dublin in 1708.²

Christ Church Cathedral is well situated on rising ground to the south of the River Liffey. It stands in ample grounds, which have been laid out as a public park. With its lofty central tower (containing a peal of thirteen bells), boldly projecting transepts, flying buttresses, and battlemented walls, it presents a most imposing appearance. It is connected with the Synod Hall by a covered bridge over the street.

In the cathedral grounds are some interesting remains of the Conventual buildings which were occupied by the Augustinian Canons who served the cathedral from the time of Archbishop Lawrence O'Toole until the Reformation. The ancient Chapter House, which lay alongside the south transept, has been excavated, revealing beautiful moulded thirteenth-century work. South of the nave was the cloister-garth. A dark passage led from the cloisters to the great yard, which stood south of the choir. This passage was known as "Hell," from a black oak figure of the Devil, which was set up over the entrance. "This figure stood originally on the front of old

¹ H. B. Kennedy, *Official Guide to Christ Church Cathedral*.

² J. L. Robinson, *Handbook to Christ Church Cathedral*.

St. Michael's Church, beside a similar figure of St. Michael the Archangel. It is believed to be referred to in Robert Burns's poem, "Death and Doctor Hornbrook" :

But this that I am gawn to tell,
Which lately on a night befell,
Is just as true's the Deil's in Hell
Or Dublin City ;
That e'er he nearer comes oursel'
'S a muckle pity.¹

The music of Christ Church, under a succession of distinguished organists, has maintained a high standard of excellence. Here all that is worthiest in the depth and range of sacred music is rendered with a quiet perfection of devotion. The organ, built by Messrs. Telford in 1857, was rebuilt and enlarged by the same firm in 1923.

The late Archbishop Bernard used to say that he knew no more beautiful setting for the Celebration of Holy Communion than the choir of Christ Church.

GLENDALOUGH

THE small building usually known as the cathedral has been for centuries in ruins. It is a church of very early date situated within the same enclosure as Our Lady's Church and the Round Tower. These far-famed ruins are of singular interest and attractiveness.

¹ J. L. Robinson, *op. cit.*

KILDARE

ST. BRIGID

KILDARE is one of the most sacred spots in Ireland. The name *Kil-darra* means the Church of the Oak, and it was here that beneath the shade of the oak-trees St. Brigid founded her famous church and monastery in 480.

St. Brigid was the daughter of an Irish chieftain, and was born about 453. At an early age she took the veil, and soon the fame of her sanctity spread throughout Ireland. She founded churches in various other parts of the country before she finally settled at Kildare.

St. Brigid's foundation at Kildare was a double monastery for men and women. Included in her staff was a bishop named Condleath, whom she selected "to govern the Church with her in Episcopal dignity." This monastery was "the first clear instance of one provided with a monastic bishop under the rule of the head of the Institution, and also of a double monastery of men and women, a system which was subsequently imitated on the Continent."¹

St. Brigid died on February 1st, 523. She is venerated throughout Ireland beyond all other Irishwomen, and there are places in every part of the country called *Kilbride* or *Kilbreedy* (Brigid's Church) which received their names from churches founded by, or in honour of, her.

St. Condleath, the bishop appointed by St. Brigid, was a skilled worker in metals. He was nicknamed "St. Brigid's brazier." An ancient crozier, said to have been made by him, is still preserved in the museum of the Royal Irish Academy. St. Condleath died in 519, and his relics and those of St. Brigid were deposited in after

¹ T. Olden, *History of the Church of Ireland*, p. 44.

years in magnificent shrines, adorned with gold and silver and precious stones, on either side of the altar of the church, while crowns of gold and silver were suspended above them.¹

Cogitosus, who wrote early in the ninth century, describes the Church of St. Brigid as it existed in his day. "It was a spacious and lofty building, adorned with pictures, divided into three parts by timber partitions. One part comprised the east end or sanctuary. The timber wall dividing this from the rest was decorated with painted figures and linen hangings, and at its opposite extremities were two doors. Through the door on the right side the bishop entered the sanctuary accompanied by his monks and the officiating priests. Through the door on the left the abbess, and her virgins and widows among the faithful, when going to partake of the banquet of the body and blood of Jesus Christ. The other or western part of the church was divided by a partition running lengthwise into two parts. One of these on the right was entered by a decorated doorway, by which the priests and male worshippers entered. The other on the left had a doorway by which the women and virgins of the faithful entered. The church, he adds, was lighted by many windows."²

In 836 Kildare was plundered by the Danes, the church was destroyed by fire, and the shrines of St. Brigid and St. Condleath were carried away. With the Anglo-Norman Conquest Kildare came under English control, and in 1223 an Englishman named Ralph of Bristol became bishop. He at once set to work to restore and beautify his cathedral. It is probable that the present

¹ The Four Masters, under the date 525, record the death of St. Brigid, and state that she was buried in Dun (Downpatrick) in the same grave as St. Patrick.

² Archdeacon Sherlock, *Some Account of St. Brigid and the See of Kildare*.

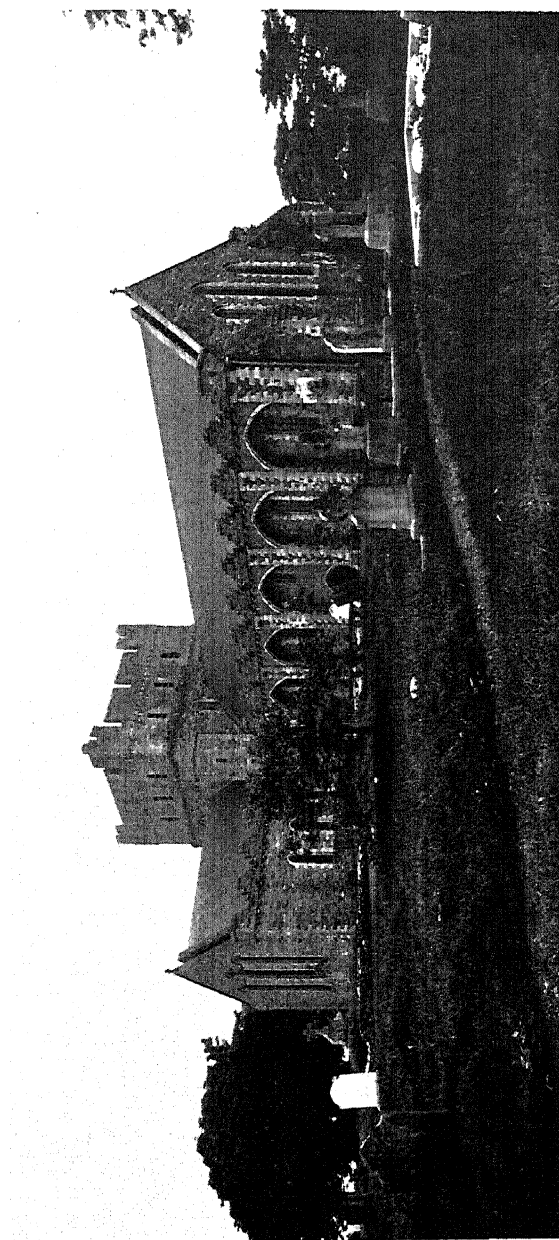
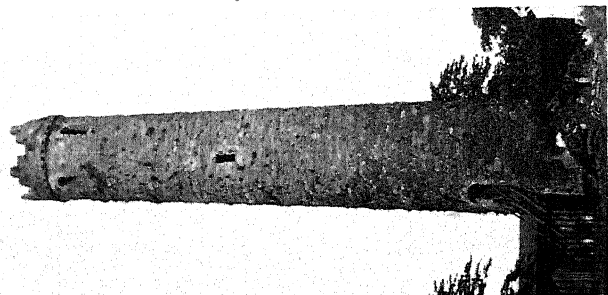


Photo by

ST. BRIDGET'S CATHEDRAL, KILDARE.
FROM THE SOUTH WEST.

T. H. Mason, Dublin.

facing p. 98.



*Photo by Rev. H. N. Corrie,
Dean of Kildare.*

ROUND TOWER, KILDARE.



Photo by

ST. LASERIAN'S CATHEDRAL, LEIGHLIN.

FROM THE NORTH EAST.

Rev. C. S. S. Ellison.

facing p. 99.

church, which is mainly a thirteenth-century building, was largely his work.

Some centuries prior to this the noble Round Tower, 105½ feet in height, had been erected to the north-west of the church. It must have provided a refuge for the monks and nuns of the convent, with their valuables, during the many occasions on which Kildare was ravaged by the Danes.

The cathedral was to a great extent destroyed during the Rebellion of 1641, when it is said that the north side of the central tower was broken down by a battery placed against it. It remained in ruins until 1685-6, when the choir was rebuilt, and consecrated on St. Peter's Day, 1686, by Bishop Moreton. At the same service there was also an ordination, at which Thomas Wilson, well known afterwards as the saintly Bishop of Sodor and Man, was ordained deacon.

This rebuilt choir was not of any architectural interest. It had, writes Harris in 1739, "nothing worth notice in it, except a large Gothick window much decayed, which the Chapter have lately taken down, and in room have erected a modern venetian window."

For nearly two hundred years St. Brigid's Cathedral remained in this semi-ruinous condition, until in 1871, with wonderful courage and faith (for it was the year after the Disestablishment of the Irish Church), the Dean and Chapter decided to restore their cathedral church.¹ The eminent architect, George Edmond Street, R.A., was called into consultation. His report gives a most interesting account of the architecture of the cathedral, and its condition at the time :

"This ancient cathedral appears to have been built in

¹ The fund for the restoration of the cathedral was started by the seven-year-old child of Dr. Chaplin, of Kildare, who offered his bullock, value £5, as a contribution to the work. This gift of the little child was followed by other and larger gifts, and so was literally the beginning of the restoration.

the early part of the thirteenth century. It was a simple cross church, without aisles, but with—apparently—a chapel of some kind opening out of the eastern side of the south transept. A tower rose above the intersection of the arms of the cross ; whilst a noble Round Tower stood, and still stands, not far from the western end of the nave.

“ The state of the fabric at present is this : the choir is the only part still roofed and used for service. It is fitted up for use as a cathedral choir, with seats for the parishioners in the centre. Its architectural character is of the poorest description ; but it is probable, I think, that the side walls (especially the northern one) are old, though modernised in all their architectural features. The roof is not in good condition, but is concealed from view by an internal flat and plastered ceiling. The rest of the church is in ruins. The south transept and the nave have lost their roof, but almost all their other architectural features still remain, either intact, or in such a state as to make restoration a matter of no difficulty. The southern elevation of the south transept is one of great simplicity and of good character and proportion. Its window is a well-designed triplet, simple externally, but with shafts and mouldings internally. The side walls of the nave present a very remarkable design.

“ The windows are simple lancets, separated from each other by buttresses. Between these buttresses bold arches are formed, nearly on a face with the front of the buttresses, and with a narrow space between them and the face of the wall. The effect of this arrangement is to throw a very bold shadow over the window, and to produce a most picturesque effect. But the reason for it is not clear. It looks somewhat as though the men who were building had more acquaintance with military than with ecclesiastical architecture, and as though the defence of the church from hostile attack was a chief motive in this

part of the design—a part to me at least which is novel.¹ Whatever the history of the design may be, this at any rate is certain, that the effect of it is very striking and picturesque. The west wall of the nave is destroyed, and its place occupied by a modern wall. It probably had a window either of five or of three lights, generally similar in detail to the window in the gable of the south transept.

“The north transept has been entirely destroyed, some part of it within a few years, when a new tower was built between it and the choir. This tower is a poor erection, and most awkwardly placed, just behind the ruins of the noble central tower. The central tower is a mere wreck; one side only—the south—is fairly perfect; the whole of the rest of it has been destroyed. It is a work of fine design and proportion, not very lofty, but, in its complete state, so large as to give a great deal of the dignity of a cathedral to what might otherwise have looked somewhat too much like a parish church.”

The restoration, largely owing to the zeal and enthusiasm of Lord Plunket, Archbishop of Dublin, was carried out at a cost of about £12,000, and on September 22nd, 1896, at a great service at which three archbishops were present, and Archbishop Benson of Canterbury preached, the cathedral was reopened for public worship.

St. Brigid's Cathedral, as restored by Street, is a very stately and beautiful building, its bold external arches, stepped battlements, and nobly proportioned central tower rising with dignity above the little town.

¹ On this Archdeacon Sherlock comments: “The Castle of Kildare had not then been built, and the town was unprotected from assault, the only place of refuge being the Round Tower. Accordingly, in the new Church regard was had to defence. For this purpose the wall of the church is supported by strong buttresses, from which start arches which are separated from the face of the wall by a narrow space. Besides this there is a narrow footway behind the buttresses, which is continued over the gables so as to permit of a complete circuit of the roof being made. Thus the defenders of the building above were able to meet any attack from below without delay.”

The interior is unplastered, the rough stonework having been pointed, and with its tall, narrow lancets, severe lines, and good proportions presents a very dignified effect. But it is much to be regretted that the eastern wall has been faced with Caen stone, instead of having been finished with the beautiful grey limestone, of which the cathedral is built.

The stalls for the Dean and Chapter and choir are placed at the crossing beneath the central tower, with the bishop's throne to the south-east of them. The Holy Table has a very beautiful embroidered frontal.

Of ancient monuments but few remain in the cathedral. There is the full-sized recumbent figure of a bishop, with mitre and crozier, commonly supposed to be St. Conleath, but which Harris conjectures to represent Bishop Edmund Lane, who died in 1522.¹ There is also the top of an altar tomb, dated 1575, bearing the effigy of Sir Maurice FitzGerald of Lackagh. Another ancient stone has two groups sculptured on the front—one representing the Crucifixion, the other our Lord bound and seated before the Cross, with the Centurion at His side. It bears the following inscription in Old English raised letters : " Ecce Homo. To them that devoutly say V. pr.nr. and V ave before this ymage, are grant XXVI years and XXVI days of pardon."

Some years ago a rude granite font was discovered buried in the churchyard. It is believed to be the original font of St. Brigid's Church. This has now been restored to use, replacing a modern font of no beauty or interest. There are several stained-glass windows in the cathedral, most of them by Messrs. Heaton, Butler & Bayne, and pleasing both in colour and design. Many of them have a background of Celtic interlacing work, which

¹ Archbishop Bernard thinks it more likely that it represents Bishop Walter le Veele (1300-32), who was undoubtedly buried in the cathedral.

harmonises well with the general character of the cathedral.

The most prominent feature in the churchyard is the superb Round Tower, which is one of the finest in Ireland, and rises to a height of 105½ feet. But its appearance is to some extent spoilt by the fact that the ancient conical cap has been replaced by battlements. To the south-west of the cathedral stands an ancient unsculptured cross of the Celtic type. Another interesting relic of the past is a fragment of what was known as St. Brigid's Fire-house, where the inextinguishable fire was kept alight by the nuns. Henry de Loundres, Archbishop of Dublin, no doubt thinking it a relic of heathenism, caused this fire to be extinguished in 1220, but it was rekindled by the people, and continued to burn until the suppression of the monasteries in the reign of Henry VIII.

(OSSORY) KILKENNY

ST. CANICE

At either end of the ancient city of Kilkenny there stands a noble pile of mediæval buildings. To the south is Kilkenny Castle, founded in 1192 by William Marshall, Earl of Pembroke, and from 1391 the stronghold of the Earls of Ormonde. To the north is the beautiful Cathedral Church of St. Canice. Between the two lie the houses of the citizens, protected in troublous days of old, on the one side by their feudal overlords, on the other by the spiritual power of the Church.

The present cathedral was built in the thirteenth century, but for some centuries previously there had been a church on this sacred spot. Close to the gable wall of the south transept there stands a noble Round Tower, perfect but for the loss of its conical cap, 100 feet in height. This tower can hardly have been erected later than the eleventh century. Probably it is much earlier. When the foundations of the Round Tower were excavated in 1847, four human skeletons were discovered interred beneath it. These skeletons lie with their feet to the east, after the fashion of Christian burial, which indicates that there was a Christian church on this spot, with a cemetery attached to it, for a considerable time before the Round Tower was built.¹

Tradition says that this church was founded by St. Canice, Abbot of Aghavoe, who died in 599 or 600, and this is probable. It is known that St. Canice travelled through the district, and it is probable that he established a branch-house or "cell" on this spot. Round this

¹ Prim and Graves, *History and Antiquities of St. Canice's Cathedral*; R. Langrishe, *Handbook to St. Canice's Cathedral*.

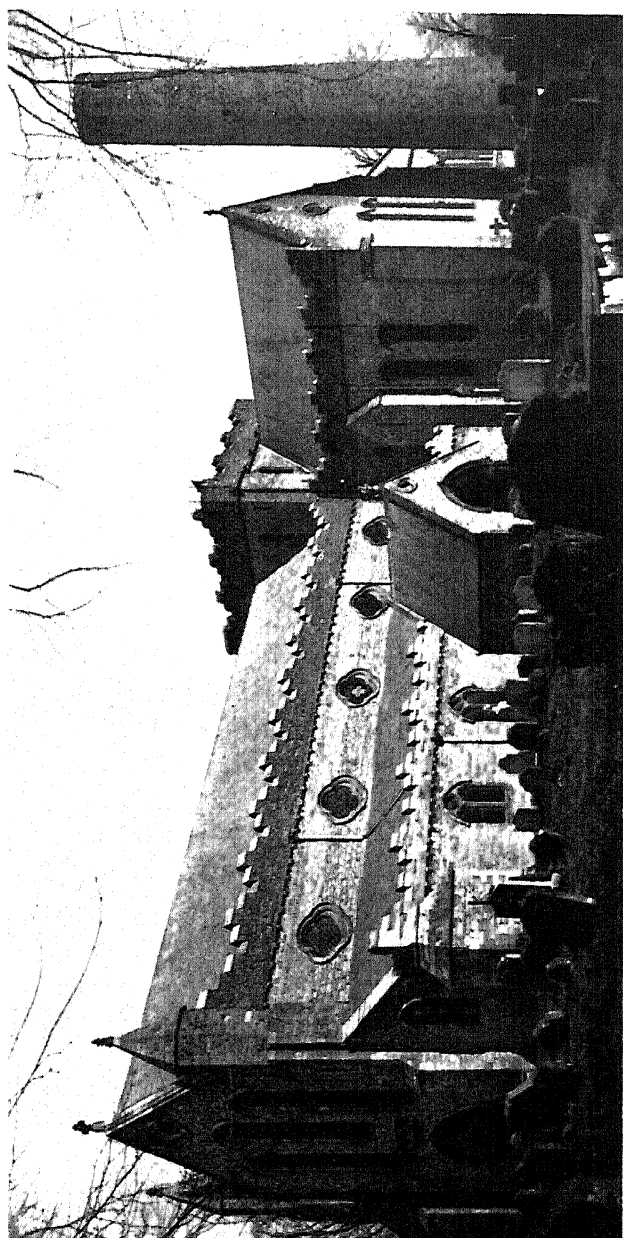


Photo by

ST. CANICE'S CATHEDRAL, KILKENNY.
FROM SOUTH WEST.

Fox Greenburgh, Kilkenny.

facing p. 104.

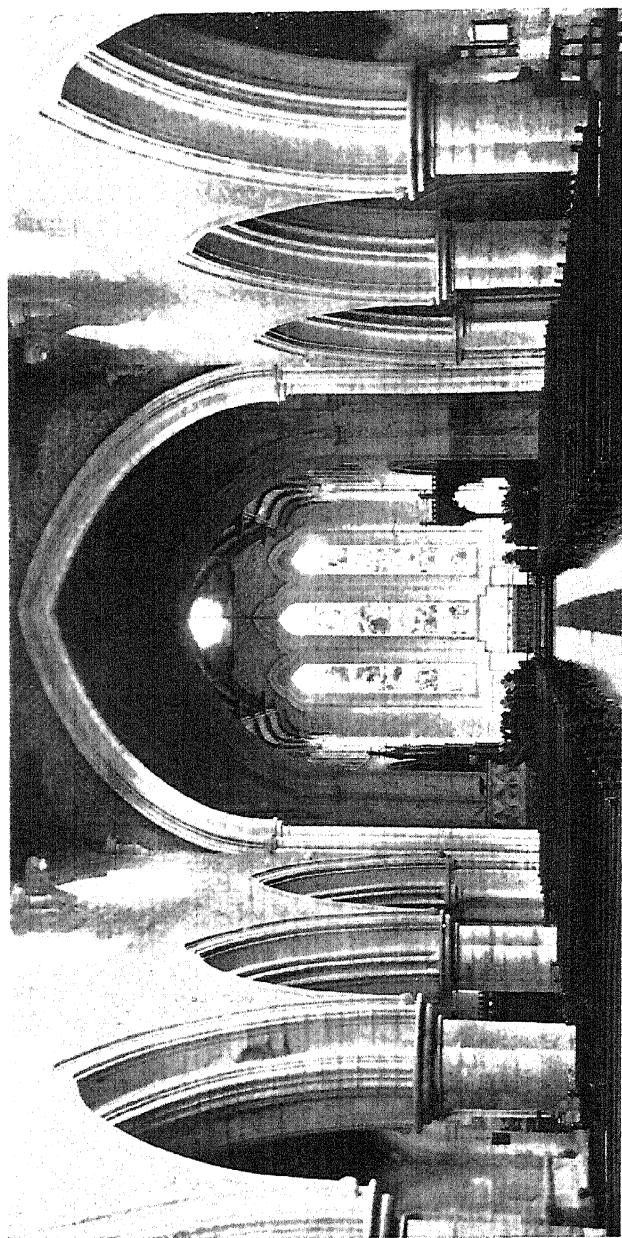


Photo by

ST. CANICE'S CATHEDRAL, KILKENNY.
LOOKING EAST.

T. F. Moran, Kilkenny.

facing p. 103.

monastic establishment a town gradually grew up, and to it was given the name of Ceall Cainnigh.

It is stated, in the *Annals of the Four Masters*, that in 1085 "Ceall Cainnigh was for the most part burned," and again in 1114 another fire is recorded by the same authority. That there was a church of some size and importance on this site in the twelfth century has been proved by the discovery of massive foundations adjoining the choir of the present cathedral, and also of a number of richly carved stones in the Hiberno-Romanesque style, which are preserved in the cathedral.

The oldest portions of the existing cathedral church are the choir, with its flanking chapels and the transepts, which are pure and beautiful specimens of the first-pointed style of Gothic architecture. Some authorities attribute this work to Hugh de Rous, the first Anglo-Norman Bishop of Ossory, who translated the See from Aghavoe to Kilkenny, in 1202. But de Rous died in 1218, before the Romanesque style of architecture had entirely given way in Ireland to the Gothic. It is more likely that the real founder of the cathedral was Hugh de Mapilton, whose episcopate lasted from 1251 to 1256, and who is designated by the MS. Catalogue of the Bishops of Ossory (sixteenth century) as the "first founder of the cathedral." The fact that the three lofty windows on either side of the sanctuary are round-headed does nothing to disprove this, as the round arch is found in all periods of Gothic architecture in Ireland. The work begun by Bishop de Mapilton was completed by Bishop Geffry St. Leger, "the second founder of the Church," who died in 1287. Thus the whole of the building falls within the thirteenth century, the golden age of Gothic architecture.

All the writers on St. Canice's speak of the *chaste unity* of style which the cathedral exhibits, and it is certainly most harmonious. But the nave shows a distinct advance

upon the choir and transepts. The masonry is better, the ornamentation is richer, and the windows of the aisles, as well as the lovely western doorway, show an approximation to the decorated phase of Gothic architecture.

St. Canice's Cathedral must have been very beautiful when it was completed near the end of the thirteenth century. Externally, at any rate, it was more imposing than it is now, for the central tower was at least 30 or 40 feet higher than the rather stumpy unfinished tower which we see to-day. It is said, on what authority I know not, that the tower was crowned by a low pyramid spire.¹

On Friday, May 22nd, 1332, a terrible catastrophe befell the cathedral. The central tower collapsed, breaking down the side chapels and involving the western portion of the choir in its fall, "so that it was a horrid & pitiful sight to the beholder," as an eye-witness, Friar Clyn, said. For more than twenty years the church lay in ruins, until in 1354 Bishop de Ledrede set to work to repair the damage. The work of restoration was clumsily done, little attempt being made to follow the details of the older work. The tower was not raised to its original height, probably because the piers were not considered strong enough to bear it, and it has remained in an unfinished state to the present day. As a result of this the cathedral has, externally, rather a squat appearance.

When he had restored his cathedral church, Bishop de Ledrede proceeded to fill its windows with stained glass, which tradition says was very lovely. That in the three great lancets of the east window was especially admired. In it "was most skilfully depicted the history of the entire life, passion, resurrection, and ascension of our Lord." Three hundred years later Rinuccini, the Papal Nuncio, who visited Kilkenny in 1645, offered to buy this beautiful

¹ R. Langrishe, *op. cit.*, p. 7.

² Bishop Rothe, *Manuscript Account of St. Canice's Cathedral*.

window for £700, a great sum for those days, but the Cathedral Chapter would not sell.

Bishop de Ledrede died in 1360, and was buried in the cathedral, to the north side of the High Altar. In a niche in the north wall of the sanctuary is the effigy of a bishop fully vested, with mitre and pastoral staff. There is no inscription on the monument, but on the feet are the sandals of a Franciscan friar, and as de Ledrede was the only Franciscan who ever occupied the See of Ossory, it is considered certain that this fine monument is his.

In 1460 David Hacket became bishop. He was an architect of ability, who had designed many fine buildings,¹ and it is to him that we owe the beautiful lierne vaulting beneath the central tower, which is the only specimen of perpendicular work in the cathedral.

Like many another cathedral church, St. Canice's suffered severely from the iconoclastic zeal of the reformers of the sixteenth and seventeenth centuries. Cromwell's troopers are said to have stabled their horses in the cathedral, and Bishop Williams relates that "they left it roofless, took away five great and goodly bells, broke down all the windows and carried away the glass, also broke down the doors, the font, and many, many goodly marble monuments, especially that stately and costly monument of the most honourable & noble family of Ormonde, and divers others of most rare and excellent work, not much inferior to most of the best (excepting the Kings') that are in St. Paul's Church, or the Abbey of Westminster."

Bishop Williams returned from exile in 1660, and straightway set about the restoration of his cathedral. He devoted the first year's income of his bishopric to this purpose, and collected much other money besides; but having done all he could, he sadly wrote that "yet a

¹ See Corrigan, *History and Antiquities of the Diocese of Ossory*, I, 64, 65.

thousand pounds more will not sufficiently repair that church."

During the next hundred years, in spite of what the Chapter books show were the constant efforts of the authorities, the cathedral gradually fell into ruin. In 1756, when Richard Pococke was consecrated bishop, the church was "in a most ruinous condition."¹ The good Bishop, "with that love of religion and decency which strongly marked his character, zealously set about its reparation."¹ A tablet in the north transept records the names of the subscribers to Pococke's restoration, which was carried out most sumptuously and at great cost. Elaborate stalls, bishop's throne, galleries and pews, in the Ionic style, were set up in the choir; a new cover was provided for the Holy Table of purple velvet embroidered with gold lace, and above the Holy Table was placed a painting of a "glory," which the bishop had brought from Italy.

Of course, all this costly adornment was wholly out of keeping with the architecture of the cathedral, but Bishop Pococke is not to be blamed for that. The work was done in the style most admired in the eighteenth century, when Gothic architecture was despised as barbarous, and noble buildings in the classical style were springing up all over the country.

The cathedral remained much as Pococke had left it until 1863, when a thorough restoration was undertaken. This time the architect (Sir Thomas N. Deane) was in entire sympathy with the ideals of Gothic architecture. The Georgian woodwork was swept from the choir, until not a scrap of it remained; windows and arches which had been blocked up for centuries were opened again; the nave and transepts were furnished with massive

¹ Ledwich, *Antiquities of Ireland*. See also Prim and Graves, *History and Antiquities of St. Canice's Cathedral*.

hammer-beam roofs, the choir at the same time receiving a boarded roof of similar construction, although much less effective in appearance ; the blank wall, which had for centuries blocked the western arch of the choir, was removed, so that the church was thrown open from end to end, its noble proportions revealed, and the whole space made available for public worship.

Since the completion of the restoration in 1870, St. Canice's has been adorned with many costly gifts. Almost all the windows have received their complement of stained glass, the great east window, like its predecessor which Cromwell's soldiers destroyed, displaying scenes from the life of our Lord. The sanctuary has been provided with a lovely pavement of Irish marbles, designed by Mr. Richard Langrishe, for more than fifty years the devoted architect of the cathedral. Mr. Langrishe also designed the richly carved canopied stalls for the canons and choir, and the parclose screens, with the arms of bishops and deans, at the entrance to the choir aisles. In 1921 the sanctuary was further beautified by the erection of a reredos of grey Kilkenny marble, framing three panels of white marble, representing our Saviour in glory, surrounded by adoring angels and saints. The reredos, which was designed by Sir Reginald Blomfield, R.A., and carved by Wm. Gilbert Ledward, is a memorial to James Edward, 3rd Marquis of Ormonde, and was erected by members of his family.

Another splendid monument was the adornment of the south porch with limestone arcading, designed by Mr. R. Caulfield Orpen, and commemorating the men of the Diocese of Ossory who gave their lives in the Great War. The names are inscribed on three large panels, framed with carvings of Celtic interlacing work.

St. Canice's is richer than any other church in Ireland in monuments of the fifteenth to seventeenth centuries.

Although many have been destroyed, there still exist floor slabs in great numbers, bearing inscribed or sculptured crosses, no two of which are alike. There are also eight altar-tombs of the sixteenth century, richly if somewhat rudely carved, bearing recumbent effigies of armed warriors and their ladies. The most notable of these represents Piers, 8th Earl of Ormonde, who died in 1539, and Margaret Fitzgerald, his wife. It is interesting to compare this fine monument with the modern altar-tomb which stands beside it, of John, 2nd Marquis of Ormonde, who died in 1854.

The cathedral also contains some massive Georgian monuments, handsome in themselves, but out of place in a Gothic cathedral. Of these the most interesting is that in memory of Sir Denis Pack, K.C.B., the Commander of Pack's Brigade at the Battle of Waterloo. It has a fine bust of Sir Denis, by Chantrey.

The ancient font stands in its original position beneath the third arch on the south side of the nave. This font, which is of Kilkenny marble with fluted sides, is of twelfth-century workmanship, and was probably removed from the Romanesque church which was taken down to make room for the present cathedral.

In the north transept is a rude stone seat, with arms ornamented with foliated bosses, known as St. Kieran's Chair. In it the Bishops of Ossory have been for centuries enthroned. Its history is unknown, but it is evidently of the same date as the cathedral. Beyond the north choir aisle, opening from the north transept, is a chapel, known from ancient times as the "Parish Church." After lying unused for centuries, this beautiful little chapel has been fitted up for service, and is used on Sundays and Holy Days for the Celebration of Holy Communion.¹ In the

¹ The oak chairs and the Communion Plate used in the "Parish Church" are a memorial to the Very Rev. T. E. Winder (Dean of Ossory, 1908-23).

"Parish Church" is a piscina of curious design, the mouldings forming steps on each side, terminating in a square head. The corresponding, but much larger chapel, opening off the south transept, is now used as a Chapter House. Another striking feature is the double-arched canopy at the foot of the central lancet of the west window. It is lighted from without by three tiny rose windows, and is reached by a staircase and passage in the thickness of the wall. Antiquarians are puzzled as to the purpose of this canopy. It has been suggested that it may have been intended for the exhibition of relics.

No description of St. Canice's Cathedral would be complete without some account of the magnificent silver-gilt Communion plate presented to the cathedral in 1684. The Chapter-book has the following entry: "Memorandum that on the day and year aforesaid [July 23rd, 1684] the Rt. Revd. Father in God, Thos. Otway, delivered to the said Dean & Chapter, for the use of the Cathedral Church for ever, as a free gift, these following pieces of gilt plate, viz. :

Two servers . . .	weight	51 ounces, 15 penny-wts.
Two Communion Cups . . .	} 120	,, 10 ,,
Two covers . . .		
Two plates . . .		
One large flagon . . .	95	,, 0 ,,
One other large flagon . . .	96	,, 0 ,,

Also, presented by the Dean, Dr. J. Pooley :

One large basin . . . weight 61 ounces, 2 penny-wts."

Much of this plate was purchased from Christ Church Cathedral, Dublin. The two large flagons, two servers, and large basin are alike in pattern, being embossed with cherubim. The chalices, with their covers (or patens), are of earlier date and of much more elegant pattern.

The two "plates" are devoid of ornament. The cathedral possesses a peal of eight bells, six of which were erected by Bishop John Parry, largely at his own cost, in 1675. These were recast in 1851, and in 1892 two treble bells were added. The whole peal was rehung in 1925.

Viewed externally, St. Canice's Cathedral is impressive by reason of its simplicity and fine proportions. Its chief defect, as has been said, is the lowness of the central tower. The noble Round Tower, standing close to the south transept, adds greatly to the interest and beauty of the group.

The interior of the cathedral is spacious and beautiful. The nave is separated from the aisles by five graceful arches on either side, supported on clustered columns. Above these are large quatrefoil clerestory windows, which flood the nave with light. The colour of the interior, since the plaster has been stripped from the walls,¹ is very lovely—"blue-grey," says Mr. Stephen Gwynn, "like a pigeon's wing."

As one stands at the west end of the nave, the eye is carried forward, through the great arches of the crossing, to the three lofty lancets of the east window, surmounted by a rose, 226 feet away. There is no nobler vista in any church in Ireland.

FERNS

ST. EDAN

ROUND the ancient graveyard of the Cathedral Church of Ferns is a semicircular wall. This marks the Rath, or entrenchment, which St. Edan threw up for the protection

¹ The walls of the nave were stripped nearly fifty years ago, but the work was only completed in 1926, when the choir was treated, with admirable results.

of himself and his companions when he founded the Church of Ferns in the sixth century. St. Edan, commonly known by his pet name, Mogue,¹ was born in 550. He was the friend and pupil of the great St. David of Wales, with whom he spent his early years, and by whom he was instructed in the principles of the Christian religion.

When he returned to Ireland, St. Edan founded churches at various other places before he took up his abode at Ferns. But in 598, Bran Dubh, King of Leinster, in thanksgiving for the victory of Dunboyke, which St. Edan helped him to win, presented him with lands about Ferns ; and there St. Edan threw up the rampart, within which he set up his church (or churches²) and monastic buildings of wood or wattle-work.

Attracted by the piety and learning of St. Edan, young men from all parts flocked to him for education, and Ferns became the most important ecclesiastical settlement in south-eastern Ireland, so much so that the head of the Monastery of Ferns was known as "Ardeas bog," (which means "chief" or "eminent" bishop), and evidently exercised some kind of pre-eminence over the heads of the other religious houses of Leinster. It is due to this that St. Edan and his successor, St. Moling, are sometimes erroneously spoken of as Archbishops of Ferns. Of St. Moling an interesting monument exists in the shape of the Book of Mulling, now preserved in Trinity College, Dublin, which contains, according to the Dean of St. Patrick's (Dr. H. J. Lawlor), "the only sample of a daily office of the ancient Irish or Scottish Church known to exist."

¹ Mogue is a corruption of Mo-Aedh-Oge. The prefix *mo* signifies endearment. The affix *oge* is the diminutive of affection.

² The ancient Celtic religious settlements often had a group of little churches, as at Glendalough and Clonmacnois. Some of the records speak of the "oratories" of Ferns.

During the ninth and tenth centuries the Church and City of Ferns were several times plundered by the Danes. At this period there is a gap of more than a hundred years in the list of bishops, which was probably caused by the disturbed state of the country. The cathedral at this period must have been a fairly substantial building, for there is a record, under the date 787, of the death of Cronan, "of the stone church of Ferns." In 1154 Dermot McMurrough, King of Leinster, burned the city and monastery, but a few years afterwards he refounded the monastery as an Abbey for Canons Regular of St. Augustine. Dr. Grattan Flood¹ thinks it probable that King Dermot also founded the present cathedral, basing his conjecture upon the style of the architecture of the earliest portion of the present building, which is that of the latter half of the twelfth century. In 1171 King Dermot died, and was buried, at his own request, "near the shrines of St. Moedhoc and St. Moling." Whether this was in the cemetery, at a spot marked by the broken shaft of a Celtic cross, or whether it was, as Dr. Grattan Flood thinks, in the cathedral itself, is a question which cannot now be determined.

Few churches have been more barbarously treated than the Cathedral of Ferns. Originally 180 feet in length, it must have been a building of considerable dignity and beauty, as is evidenced by the arcading of the walls of the choir, the double piscinæ, and the clustered columns of the nave arcade, now embedded in the walls. But in 1575 the cathedral was burned by the O'Byrnes, and an attempt was made to transfer the *Sedes Episcopalis* to the fine Church of St. Mary, New Ross. But the Dean and Chapter would have none of this ; they had no desire to cut their connection with the hallowed associations of the past. And so they addressed a letter to the Lord-Deputy

¹ Grattan Flood, *History of the Diocese of Ferns*, p. 27.

of Ireland as follows : " We, whose names are hereunto subscribed, will sticke whyle wee live [to the Cathedral Church of Ferns], and wee have agreed for buildinge and repairinge the same, to our greate chardges ; and meane to bring the same to suche plighte, to the uttermoste of our powers and liabilitie, whereby wee may be there residente, according to our firste institucion and creacion, for the behofe, commoditie, and great comforte of all our countrey and diocese." ¹ And so Queen Elizabeth, who admired determined men, issued an order in council to the O'Byrnes, who had destroyed the cathedral, commanding them to rebuild it.

Perhaps it would have been better if the work had been left to the Dean and Chapter, for the O'Byrnes' restoration was a destructive and parsimonious one. They walled up the spaces between the arches of the nave, allowing the aisles, the transepts, and the choir to remain in ruins. The eastern portion of the choir they took down, and rebuilt it on to the east end of the nave, so that the graceful twelfth-century lancet windows have been preserved. The result is that instead of being a large Cruciform Church with aisles and transepts, the cathedral is now but an aisleless parallelogram, little more than half the length of the original building.

For many years Ferns Cathedral was in a deplorable state of neglect, a disgrace to the diocese ; but in 1896 the Dean of Ferns (Very Reverend T. B. Gibson), an enthusiastic antiquarian, began to raise a fund for its restoration. He received generous support from the leading churchmen of the diocese, and the work of restoration was commenced in 1901. A new chancel arch was built ; the flat plaster ceiling was replaced by a raised and panelled roof of pitch-pine ; some of the pillars of the nave arcade,

¹ *Ferns Cathedral and the Restoration Work*, 1901, by the Very Rev. T. B. Gibson, Dean of Ferns, p. 10.

which were embedded in the walls, were opened out ; new stalls were erected for the canons and choir ; a new bishop's throne, subscribed for by the clergy of the diocese, was set up in memory of Bishop Pakenham-Walsh (1878-97) ; and later, a stone and marble reredos, with a representation of the Last Supper, was placed behind the Holy Table, and the five slender lancets of the east window, with two vesicæ above, filled with admirable stained glass, with figures of Apostles in the centre light. The latest addition to the adornment of the cathedral is a beautiful window by Miss K. O'Brien, of the "Tower of Glass" Works, Dublin, representing St. Patrick, a memorial to Dean Gibson. In the south-west corner of the nave is the recumbent effigy of a bishop, with mitre and vestments, and bearing a crozier. There is little doubt that this represents St. Mogue, and that although of much later date, it formerly marked his burial-place. It is probably a work of the thirteenth century. Hard by the cathedral are the remains of the Augustinian abbey founded by Dermot McMurrough in 1161. By the roadside which skirts the churchyard is St. Mogue's Well, said to have been sunk by St. Moling, successor to St. Edan. Nearly opposite St. Mogue's Well, embedded in the wall of the churchyard, are two fine Celtic crosses, the bases of which are in the cathedral precincts. In the Deanery Grounds are the ruins of the beautiful little Hiberno-Romanesque Church of St. Peter, built about 1058 by Murchadh O'Lynam, Bishop of Ferns. On the high ground above the town are the considerable remains of a castle, built in the twelfth century by William Marshall, Earl of Pembroke, and occupied at one time by the Bishops of Ferns. All this goes to show that Ferns, which is now little more than a flourishing village, was at one time a place of great importance.

LEIGHLIN

ST. LASERIAN

In the olden times men of religious mind sought for quiet places where they might dwell alone with God. They wished to escape from the world with its turmoil and distraction. They chose some lonely valley, or some sheltered fold in the hills, in which to dwell. Such was the secluded spot in the Carlow hills where St. Gobban founded his monastery at the end of the sixth century. And hither came Laserian, a Scot of noble birth, from Rome, where he had been studying under the great Pope Gregory, bringing with him from Gregory a copy of the Scriptures, in those days a costly and precious gift.

Soon after the arrival of Laserian, St. Gobban, with some of his companions, left Leighlin, and retired to Killamery in Ossory, leaving St. Laserian to be Abbot of Leighlin.

In 630 a great Synod was held at Leighlin to decide the proper time for celebrating Easter. The Irish Church differed from the rest of Christendom in its method of calculating the Sunday on which the festival should be observed. It seems a small matter now, but in those days it caused bitter controversy. The Synod, largely owing to the influence of St. Laserian, decided against the old Irish custom.

Under Laserian the monastery at Leighlin flourished greatly. It is said that at one time there were no less than 1,500 brethren in the Community.

During the ninth century the country became very disturbed. The tribes were constantly at war with one another, and the Danes were ravaging the land. In 859, and again in 916, Leighlin was plundered by the Danes, and in 1016 it was totally destroyed by fire.

The Church was rebuilt by Donatus, Bishop of Leighlin from 1152 to 1181, and probably a great part of his work remains to the present day. It is a plain, rather rude, building, but not without a certain picturesqueness of its own. It consists of a nave, 84 feet in length, a massive central tower, 60 feet in height, and a choir, 60 feet in length. There are no transepts. To the north of the choir is a large Lady Chapel (now used as a Chapter House). There is also a small chamber, now in ruins, on the north side of the nave, which may have been a chapel, or perhaps a sacristy.

The nave has neither aisles nor windows in the side walls, its only light coming from a window above the western door. This window has good tracery. Beneath the central tower are the stalls for the canons, and above them is a beautiful specimen of *lierne* vaulting, with intricate ribs but no bosses—an exact copy on a smaller scale of the vaulting of the tower of St. Canice's Cathedral, Kilkenny, which was erected about 1465. The tower arches, leading from the nave to the choir, are very graceful, but their effect is marred by a screen of pitch-pine and glass which completely cuts off the nave.

The choir is less rudely built than the nave, and has some features of considerable interest. Chief of these are the four fine *sedilia* on the south side of the sanctuary, with trefoil heads and shafts. Above the *sedilia* are two windows of three lights each, with banded shafts in the jambs. The mullions of these windows are moulded, and they have incipient tracery in their heads. Unfortunately, one of the lights in the westernmost window is blocked up by a buttress.

The great east window is of a kind not uncommon in Ireland. It has four lights, crossed by a transom, with plain uncusped intersecting tracery in the head. The masonry of this window is rather clumsy and rude, very

different to the delicate work in the southern windows. In the Chapter House is a very beautiful east window, with intricate tracery of flamboyant character.

Much of the choir is said to have been rebuilt by Bishop Matthew Sanders (1527-49), and no doubt the east window and the Chapter House window date from this period ; but the sedilia and windows on the south side of the choir seem to be of much earlier date.

In 1525 a great tragedy occurred in connection with the cathedral. Bishop Maurice Doran, an eloquent preacher and a man of unsullied life, was barbarously murdered by his archdeacon, Maurice Kavanagh, whom he had re-proved for misconduct. The murderer and his accomplices were hanged upon the spot where the atrocious act had been committed. The Bishop was buried in his cathedral. When some repairs were being carried out in 1848 the skull of Bishop Doran was found, with a piece out of the left side.

In 1916 some much-needed improvements were carried out in the choir. Four steps of Kilkenny marble were laid, leading up to the Communion rails, the sanctuary was paved with grey Cork marble, and the Holy Table raised upon a marble foot-pace. The Bishop's throne was placed upon a dais of Kilkenny marble, and the fine old black marble font placed upon a similar platform, beneath the western arch of the choir. This work was carried out under the directions of Mr. Manning Robertson.

A further restoration was undertaken in 1926, when the walls of the choir were stripped of the rough plaster which had hitherto disfigured them, and the stonework pointed, to the manifest improvement of the appearance of the interior.

There is some good modern furniture in the choir, notably the throne, a memorial to that zealous antiquarian, Colonel P. D. Vigors, who did so much for this

venerable cathedral, and the pulpit, a memorial to the much-loved Dean Finlay, who was murdered during the disturbances of 1921.

The cathedral contains several interesting monuments. Opposite the south door is an altar-tomb, bearing a large floriated cross, with an inscription in black-letter, telling that it is the tomb of William O'Brin, who died in 1569, and Margaret Kavanagh, his wife. At the foot of this monument is a square slab on which is carved the design of the vaulting of the tower. In the choir is a large floor slab, with a matrix from which a brass cross has been torn away. It marks the grave of Bishop Matthew Sanders, the rebuildier of the choir, who died in 1549. There is another inscription on the same stone, which records that Bishop Thomas Filay, who died in 1657, was buried in the same grave.

Old Leighlin is now but a tiny village, consisting of a few cottages clustered about the gateway of the cathedral. Its situation has been compared with that of St. David's, "both being placed in a hollow, and the comparison is made all the more real by the insignificance of the population which surrounds both churches."¹

But the weatherbeaten cathedral testifies to the ancient fame of the place. Hard by is the Holy Well of St. Laserian, formerly a great place of pilgrimage. Near the well stands St. Laserian's Cross, a plain cross of the Celtic type, about 5 feet in height, which probably dates from the time of the saint.

¹ T. M. Fallow, *The Cathedral Churches of Ireland*, p. 30.

CASHEL

ST. PATRICK'S ROCK AND ST. JOHN THE BAPTIST

No visitor to Ireland should fail to see Cashel, historically the most famous city of Munster.

In a spot where kings succeeded kings, and warrior bishops stepped from mighty fortresses to bless a fighting world, there is still, in the great ruined cathedral and its successor, much of fascinating and profound interest.

The associations go back farther than the wondrous ecclesiastical edifices in which Cashel abounds, for about 450 St. Patrick came to visit this famous spot. From the twelfth century onwards Cashel was reckoned the metropolitan See of Munster, and from that date till after Disestablishment the massive cathedral on the Rock of Cashel was the property of the Church of Ireland. But strange misfortune befell this church, of which more hereafter.

In about 900 a famous King and Bishop of Cashel is said to have built the Round Tower on the Rock, and the Cross of Cashel near the cathedral, with its graven image of St. Patrick, has been assigned with much historic probability to the same date, and according to a hallowed tradition lingering through the long centuries, it is almost certain that the pedestal which forms the base for the massive cross was the coronation-place of the Kings of Munster. It will be readily recalled how, according to a similar legend, the monarchs of England were crowned on the stone of destiny, beneath the Coronation Chair in Westminster Abbey.

But it is not within the province of this work to describe at length the many glories of the ancient cathedral. The ruins are sufficiently well preserved to proclaim its

noble ancestry. The rock itself is one of the great fortresses of the world. The Castle Rock of Edinburgh and the Acropolis of Athens are its chief rivals. Though not so lofty as these two, the Rock of Cashel far outstrips them in length and breadth.

The Gothic cathedral standing on this unrivalled site was nearly 170 feet in length, and towards the north-east of the building stands a noble Round Tower. Cormac's Chapel, erected *c.* 1124 by Cormac, King and Bishop of Cashel, is a building of massive beauty and magnificence, and the loveliest piece of Irish Romanesque which remains in the Kingdom. Professor Macalister writes of this chapel: "Its excellent proportions, its judicious combination of rich ornament and simple dignity, and the great strength expressed by its vaulting ribs make this building singularly impressive. The exterior is diversified with arcading very suggestive of the Romanesque of the Rhineland." Here was Cormac's tomb, and in it a beautiful pastoral staff, now in the custody of the National Museum. The city was plundered in 1641, and the cathedral attacked by a warrior head of the clan of Thomond in 1647. But the old church remained as an historic place of worship for Irish Churchmen. In the days of Archbishop Arthur Price (1744-52) it was commonly said that the Archbishop found the ascent to the rock unsuitable for a coach and pair, and set his heart upon another more conveniently situated cathedral. Such a consideration may have weighed with him, but it is certain that the time of his tenure of the Archbishopric was marked by a strange dislike for Gothic architecture, and a widely spread desire to erect Renaissance buildings.

A famous ambassador, who had seen the glories of Venice, declared that such was the "natural imbecility" of pointed arches, and such "their very uncomeliness," that they ought to be banished from judicious eyes among

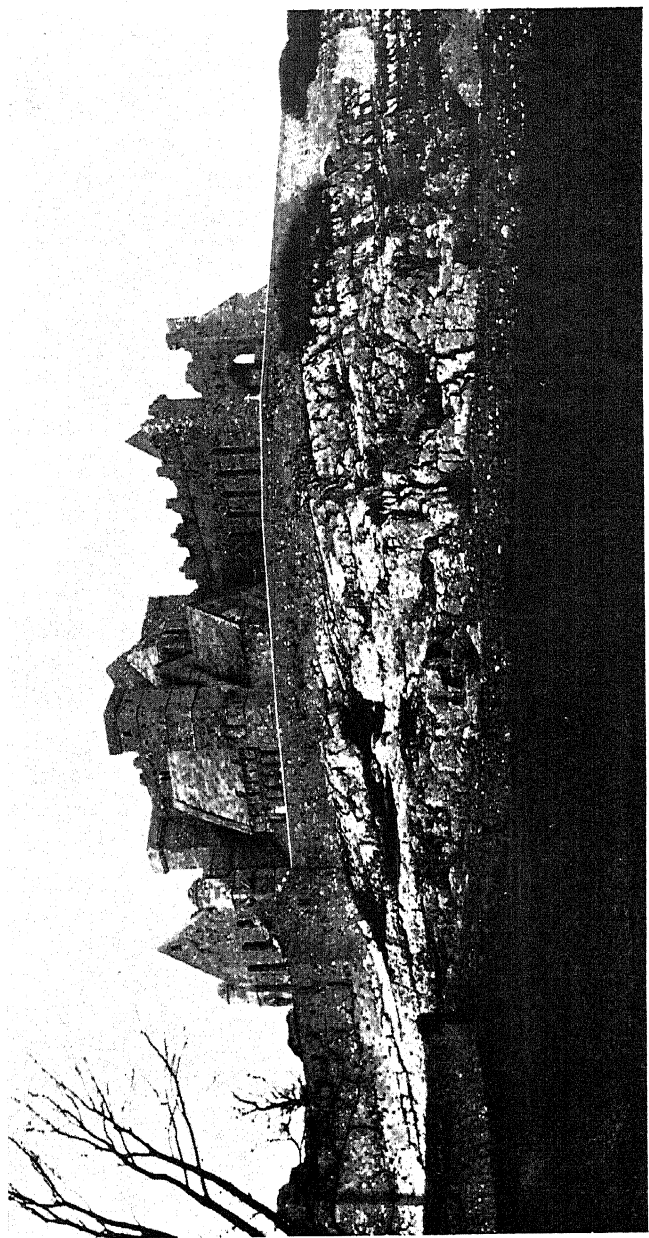


Photo by

THE ROCK OF CASHEL.

T. H. Mason, Dublin.

facing p. 122.

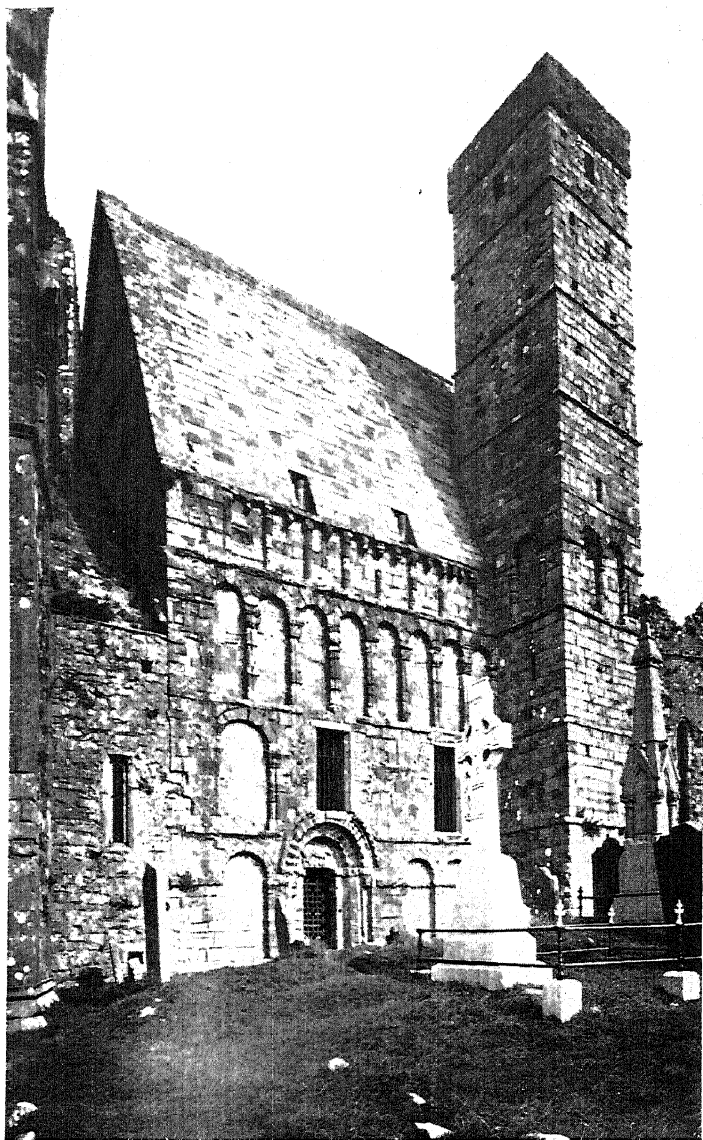


Photo by

T. H. Mason, Dublin.

CORMAC'S CHAPEL.
ROCK OF CASHEL.

facing p. 123.

the reliques of a barbarous age. Evelyn spoke of the mediæval Gothic minsters as congestions of heavy dark melancholy and monkish piles without any proportion, use, or beauty, and even Wren declared that these cathedrals were "vast and gigantic buildings indeed, but not worthy the name of architecture." In an age of such decadent taste Archbishop Price lived. Whatever the reason, the Archbishop used his influence to induce the English Privy Council to consent to the dismantling of the great cathedral, and persuaded the Dean and Chapter to comply with an order, dated July 10th, 1749, whereby the Parish Church of St. John, Cashel, was constituted the mother-church of the diocese instead of the cathedral on the rock.

For a new cathedral Archbishop Price contemplated the erection of a stately Georgian church. But the foundation was not laid till 1763, and the building was completed mainly through the efforts of Archbishop Charles Agar, Earl of Normanton. The cathedral has a noble tower and spire of its period, added by Archbishop Agar, and on his monument on the north side of the nave of Westminster Abbey a representation of the cathedral as it now stands is seen, carved in relief.

When Dr. J. C. MacDonnell, best known as the biographer of Archbishop Magee, once the famous Bishop of Peterborough, was its Dean (1862-73), a chancel was added with a throne and stalls for the prebendaries.

The interior is dignified, with much woodwork and some attractive colouring, and is better adapted for congregational purposes than its more beautiful Gothic predecessor.

EMLY

The ancient Cathedral of Emlý was pulled down in 1827. Its successor suffered a like fate in the years follow-

ing Disestablishment, as Churchmen had ceased to reside in its neighbourhood. The Archdeacon of Cashel, Dr. Seymour, has written very fully of this Diocese, and of its cathedral church.

WATERFORD

CHRIST CHURCH

THE Irish name for Waterford is Port Lairge. Lairge seems to have been the name of a Norseman. Perhaps he was the first of those Norsemen, or Danes, who drove their galleys up the estuary of the Suir, and beached them where Waterford City now stands.

The Danes first came to Ireland as mere pirates and marauders, but about the middle of the ninth century they began to make permanent settlements on different parts of the coast. Dublin, Wicklow, Wexford, and Waterford were all Danish foundations. Indeed, it has been said that we owe to the Danes the first beginnings of civic life in Ireland.

The first Danish settlers were pagans, and they called their settlement on the Suir *Vader-fiord*, "the fiord of the Father [i.e. Odin]." But they soon began to intermarry with their Irish neighbours, and thus were gradually Christianised.

So it came about that in the city of Waterford there are two churches of Danish origin : St. Olaf's, built by Sitric, the founder of the city, in 868 ; and Christ Church, built in 1050, and dedicated, like the other Christ Church of Danish foundation in Dublin, to the Holy Trinity.¹

The late Sir Thomas Drew, the eminent architect, compared the plan of Christ Church, Waterford, with that of Christ Church, Dublin. To his surprise he found that "pier for pier, dimension for dimension,"

¹ See under Christ Church Cathedral, Dublin, p. 86.

the two plans were identical. From this he came to the conclusion that the ancient Cathedral of Waterford was the counterpart in design and measurements of its namesake in Dublin, which had been built some fourteen years before, and that in all probability both cathedrals had been built by the same fraternity, or lodge, of travelling masons, from plans of their own. The first Bishop of Waterford was Malchus, a Benedictine monk from Winchester, who was consecrated by the great St. Anselm, Archbishop of Canterbury. It was under the direction of Malchus that Christ Church Cathedral was built.

In 1170 Raymond le Gros landed at Baginbun on the South Wexford coast with the advance guard of Earl Strongbow's army—their entrenchments are to be seen there to this day—and routed the combined Irish and Danes. Shortly afterwards Strongbow landed near Waterford, and joined forces with Raymond. They marched on Waterford, then governed by two Danish chiefs, and after a fierce struggle captured the city. A few days afterwards they were joined by Dermot McMurrough, King of Leinster, and in Waterford Cathedral Strongbow was married to Dermot's daughter, Eva.

Under the Normans Waterford prospered, and its trade increased. The old Danish cathedral was rebuilt in 1220 in the first pointed, or Early English, style. A few fragments of this building still exist, and from some eighteenth-century paintings and engravings we can see what a fine church it was. It consisted of a nave and choir with side-aisles, but without transepts. There was no structural division between the nave and choir, which were separated by a screen. The nave was separated from the aisles by an arcade of eight pointed arches on each side, supported on clustered columns, and surmounted by a clerestory. Behind the High Altar was a large Lady Chapel, which after the Reformation was

used as Trinity Parish Church. At about the centre of the north side of the church there was a square tower with stepped battlements, surmounted by a low pyramidal spire.

In 1522 Nicholas Comyn, Bishop, and Robert Lumbard, Dean of Waterford, adorned the choir and Lady Chapel with an arched or vaulted ceiling, and a century later Bishop Gore was at considerable expense in beautifying it.¹

From time to time chapels were added to the cathedral by prosperous citizens and merchants of Waterford. Amongst these was a chapel dedicated to St. James and St. Catherine, built in 1482 by one James Rice, who was Mayor of Waterford for a long succession of years, and was extremely popular in the city. "So great was his popularity that, as the end approached, he feared lest his town should believe him to have possessed some unapproachable and mysterious excellence. Provision was therefore made by his will that within a sufficient period after his death the grave should be opened and the people of Waterford given to know by their senses that he was only common clay. Accordingly, on the tomb, a great slab of marble supported by really beautiful carvings of scriptural figures, the Mayor reclines in effigy—a marble figure of decay; toads and worms crawl in and out of the ribs, and there is no mistake at all about his dissolution."² This monument is now in the vestibule of the modern cathedral.

In the vestibule is another recumbent figure on an Altar Tomb, which was for long supposed to be that of Strongbow. There is no foundation, of course, for this belief, as Strongbow is known to have been buried in

¹ See Charles Smith, M.D., *The Ancient and Present State of the County and City of Waterford*, quoted by Fallow, *Cathedral Churches of Ireland*.

² Stephen Gwynn, *The Famous Cities of Ireland*.

Christ Church Cathedral, Dublin. But it is a curious coincidence that, beside this monument, as beside Strongbow's tomb in Christ Church, Dublin, there is a half-length figure, as if it had been broken in two.

In 1773 the ancient cathedral church, which had braved the storms of more than five hundred years, was demolished on the ground that it was so much decayed as to be unsafe. In its place, and with much of the same material, was built the present Georgian church, the architect of which was John Roberts, an ancestor of the famous Irish soldier, Field-Marshal Earl Roberts, V.C.

To us the destruction of the ancient cathedral seems to have been an act of vandalism. The archæologist who visits Waterford to-day is angered at what seems to have been wanton destruction, for there is little doubt that, had the authorities so desired, the beautiful old church might have been preserved for future generations. But it must be borne in mind that the architects of the eighteenth century, in their enthusiasm for the classical styles, despised Gothic architecture as barbarous. It is noteworthy that all the writers of the late eighteenth or early nineteenth centuries who describe Waterford Cathedral refer to it as "stately," "elegant," "beautiful." Archdeacon Ryland, writing in 1824, says : "From the ruins of the old cathedral, and with much of the same material, arose the present building, without even the slightest resemblance to that which preceded it ; the gloomy aisles, the Gothic arches, and pointed windows are replaced by the light and vivid beauties of modern architecture. The present church is capable of containing about 1,100 persons ; it is a light and beautiful building, entirely in the modern style. The aisles are divided by a double row of columns, which support the galleries on each side."¹ Between the western end and the body of

¹ R. H. Ryland, *History . . . of the County and City of Waterford*.

the church is a lofty and spacious vestibule, in which are preserved some of the monuments of the old cathedral. Externally, the cathedral is plain, but dignified and well-proportioned. At the west end is a portico, supported on four Corinthian columns, behind which rises a lofty tower and spire. On either side of the tower are vestries for the clergy and choir.

Some forty years after its erection the interior of the new church was greatly damaged by fire, and the ceiling had to be renewed. Unfortunately, the original design was departed from, and the new ceiling constructed in more ornate style than that which preceded it, with foliage enrichment of the arches. That this was a mistake can be seen by comparing the ceiling of the vestibule, which is as was originally designed, with that of the nave. The ceiling of the vestibule is far simpler and more effective. "The present form," says Sir Thomas Drew, "is not unpleasing, and there is a certain picturesqueness in its adornment of plaster foliage, but it is not good architecture, and inferior to what preceded it."

In 1890 a thorough reconstruction of the Church was carried out under the direction of Sir Thomas Drew. The galleries were removed, and the vestibule thrown open to the nave by the erection of a beautiful arch of Caen stone. The stone and marble pulpit which had been erected in the centre of the church as a memorial to Bishop Daly was removed to the north side and reduced in height. Oak stalls for the canons and choir were designed by Sir Thomas Drew to harmonise with the architecture of the cathedral, and a massive brass lectern was provided for the reading of God's Holy Word. Many valuable gifts have since been made to the cathedral, the most important being a carved oak Holy Table on a black marble foot-pace, a memorial to Sir William Goff—to whose energy and munificence the restoration was so



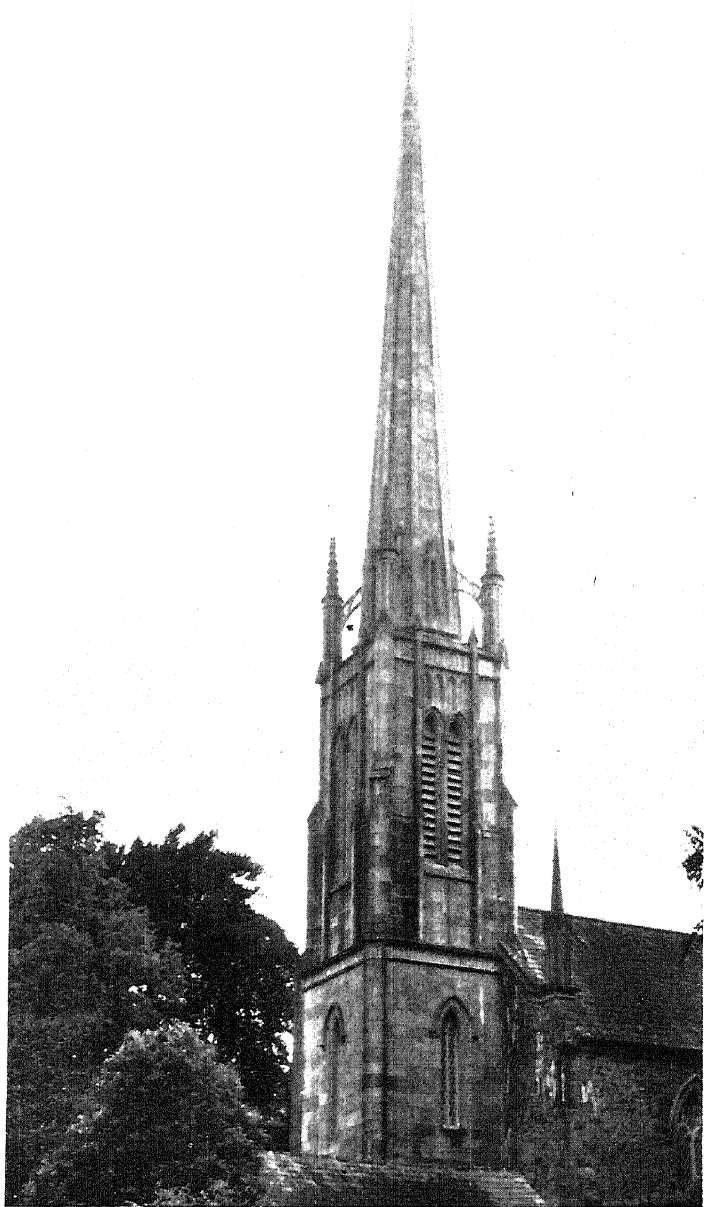
Photo by

Annie Brophy, Waterford,

CHRIST CHURCH CATHEDRAL, WATERFORD.

LOOKING EAST.

facing p. 123.



ST. CARTHAGE'S CATHEDRAL, LISMORE.
THE SPIRE.

facing p. 129.

largely due—and his son, Sir Herbert Goff. One of the windows of the nave has recently been filled with excellent stained glass, designed by Mr. A. E. Child, of the “Tower of Glass” Works, Dublin. The whole of the interior of the cathedral has been coloured to a uniform tone of cream, which harmonises well with the stonework of the pillars.

Visitors often speak slightly of Waterford Cathedral, but it is of its type a noble building, and is by no means to be despised. It cannot aspire to the solemn majesty of a great Gothic church, but it is of fine proportions and considerable dignity, a worthy House of God.

LISMORE

ST. CARTHAGE

LISMORE is an interesting old cathedral town in the valley of the Blackwater, which stretches eastward from near Killarney past Mallow and Fermoy till it reaches Lismore on its way to Cappoquin and Youghal.

Lismore was in early days a place greatly venerated, and we read of it as being, in the days of St. Carthage, its Patron Saint, “a famous and holy city into the half of which (there being an asylum) no woman dare enter. It is filled with cells and holy monasteries, and a number of holy men are always in it. The religious flow to it from every part of Ireland, England, and Britain, anxious to remove thence to Christ.”

The famous Castle of Lismore was once the residence of the bishops till Miler Magrath sold the possession to Sir Walter Raleigh. Thence the property passed to Sir Richard Boyle, Earl of Cork, and when Lord Cork’s daughter married the fourth Duke of Devonshire, the castle became the property of that family, who have ever

since done much for the city, the castle, and the small cathedral.

St. Carthage, or Macodi, died early in the seventh century, but the sanctity of his name did not protect the cathedral from burning and pillage in the centuries which followed. In 831 we read that the Danes sailed up the Blackwater, and set fire to the churches of Lismore, and in 1207 Lismore and its churches suffered grievously from an accidental fire, of which trace may still be seen at the base of a transept pier. In 1363 the diocese was united with the smaller Danish diocese of Waterford.

The present cathedral, the earliest portions of which were built not later than 1130, underwent an extensive restoration in the seventeenth century. Of the older cathedral, repaired in 1130 by Muretus, King of Munster, we know that it suffered not only from the fire of 1207, but from the vicissitudes and constant upheavals of Irish life.

The representations of the cathedral in Harris's *Ware* (1739) and in Smith's *History of Waterford* (1745) differ in construction. In the earlier work an octagonal central tower is observable, but in the later work another plate represents the cathedral without a tower, and with a bell gable at the western end. It is possible that the earlier work gives a representation of a tower which had previously existed, and the misfortune which beset the cathedral in the seventeenth century may well account for the diversity of representations of the exterior. For we hear of one Esmond Fitzgibbon, commonly known as the White Knight, who in Elizabethan days demolished large portions of the cathedral, and it is recorded how the Earl of Cork set about to repair the mischief thus wrought, and gave orders for a new roof, and "to have the ruyns of the boddie and isle of that Church cleared, and to have the same new built and rectified as fair or fairer than it ever was before."

Nearly fifty years later Bishop Gore, in conjunction with another Lord Cork, set a plan on foot for the further beautifying of the church.

Then there followed successive additions to the cathedral and its precincts, which reveal how it came to have its pretty surroundings and picturesque dignity, and an exterior quite distinct from that pictured in some old prints and woodcuts.

In 1726 the avenue to the cathedral was opened and gracefully planted. Some fifty years later an organ was purchased, and in 1827 the Chapter agreed upon the following cordially phrased resolution : " That a plan for the erection of a new tower and spire and repairs of the isle made by Messrs. Payne, to be completed for the sum of £3,500, which has been commenced under the direction of the Dean of Lismore, is unanimously and highly approved by us."

To this new tower and spire Thackeray refers in the course of his visit to Lismore in 1842. The stern observer is lavish in his praises : " The graceful spire of Lismore, the prettiest I have seen in, or I think out of, Ireland." And again he writes : " The church, with the handsome spire that looks so graceful among the trees, is a cathedral church, and one of the neatest and prettiest edifices I have seen in Ireland."

In 1877, in the years following Disestablishment, the then Duke of Devonshire provided money for further improvements. The organ, erected a hundred years earlier, was brought into the chancel, the easternmost portion of the building cut off by an oak screen, and one of the ancient arches restored.

In plan the cathedral as it now stands is an aisleless cruciform church with western tower and spire, set in surroundings of unsurpassed beauty. Mountain and glen, the lovely Blackwater and the wooding of a great demesne,

conspire to make Lismore one of the fairest places which may entrance a visitor to Ireland.

The late Very Rev. Henry Brougham, Dean of Lismore (1884-1913), did much to unravel the history of this cathedral church. In the opinion of experts the circular arch in the nave may be assigned to the twelfth century, as also some carved fragments in the west wall, while the transept arches to the north and south are of thirteenth-century work.

The nave contains the famous rectangular tomb of the Magrath family. It belongs to the sixteenth century and is carved with almost every known symbol of ecclesiastical art. The Dean of Lismore, the Very Rev. J. H. Leslie, has thus described it :

"On the slab a fine floral cross extends two whole lengths. At the foot of the cross, Pope Gregory with triple crown, his name overhead. On a shield over the cross, the pieces of silver, bunch of hyssop, ladder, scourge, and other implements used at the Crucifixion ; a shield opposite bears the Sacred Heart.

"On the right of Pope Gregory, the Saviour ascending from the tomb ; beneath, a skillet with crowing cock on it and other ornaments. On the east end, the figures of SS. Carthage, Katherine, and Patrick. On the west end, our Lord, the Virgin, and St. John. On each side, figures of the twelve Apostles. Around the cornice, heads and dragons complete the lavish decoration."

Any visitor passing through the noble entrance gates and the spacious grounds which encircle the building can scarcely fail to thank Thackeray for his commendation of the spire. The writer has not elsewhere seen it surpassed for graceful beauty and dignity. The cathedral is well kept, the arrangement of choir stalls is stately and dignified, and in recent years some excellent modern stained glass has added much to the attractiveness of the interior.

CORK

ST. FINBAR

THE Cathedral Church of St. Finbar, Cork, is a superb creation in the French Gothic style. It is truly all glorious without, and when the scheme of colouring and decoration contemplated by the genius of its architect, William Burges, is complete, it will be all glorious within. In its aspiring group of towers and spires it rivals Lichfield, its west front has no equal in Ireland and few equals elsewhere, its noble lantern tower and stately apse complete a building which for its dimensions is uniquely magnificent.

Of its predecessor little need be said. A cathedral church, poor in condition and in the character of its architecture, was demolished in 1735. A new cathedral was commenced, which apparently from a desire for economy had incorporated with it the old tower and octagonal spire of its predecessor. Funds for the second cathedral were raised by a tax on coal, collected under a parliamentary statute by the Cork Corporation. Architectural beauty was not aimed at, and certainly not achieved. It was unworthy to be the mother-church of the capital city of the Province of Munster.

In 1861 it was felt imperatively necessary to remove a building which had little more than a hundred years' antiquity to commend it, and in 1864, when the restoration of St. Patrick's Cathedral, Dublin, was completed, a faculty was issued for taking down the old cathedral in Cork and building a new one. The foundation-stone of Burges's Cathedral was laid by the famous Bishop John Gregg, a grandfather of Dr. John Gregg, now Archbishop of Dublin, on January 12th, 1865, and the new cathedral

was consecrated in November 1870. At that date the building was only partially undertaken ; the carving on the western portals had not been commenced, the gargoyles, now so prominent a feature of the building, were merely talked of, and the height of the future towers was no higher than the roof-line ; but in the years to follow the soaring spires were to crown these rising towers with glory.

Bishop John Gregg was gazing eagerly into the future.

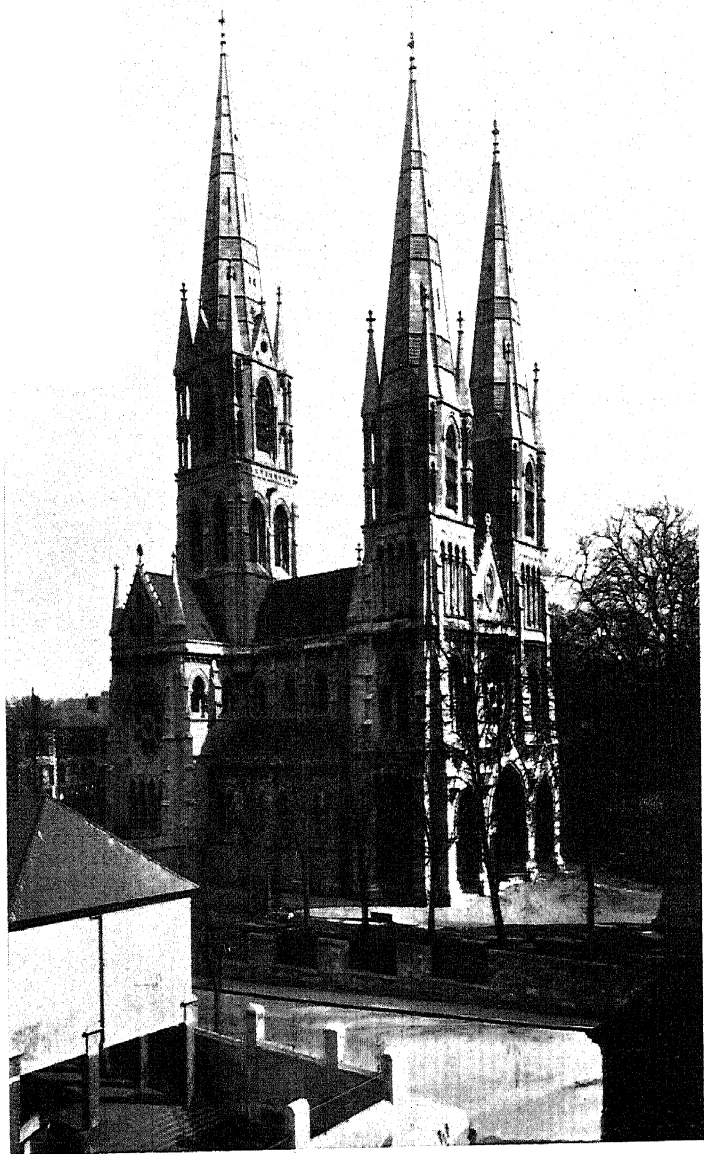
Two wealthy citizens, inspired by the hopefulness and enthusiasm of the Bishop, came to his aid. Mr. Francis Wyse gave £20,000 to complete the central tower and spire, and a similar sum was contributed by Mr. W. H. Crawford for completing the western towers and spires and the carving on the west front.

In April 1878 Bishop John Gregg laid the topmost stones of the two western towers, a few weeks before his death, and in the following year his son and successor, Dr. Robert S. Gregg, fulfilled the work when he set the topmost stone of the great central tower.

This fine cathedral church consists of a nave with two side-aisles, apse, and ambulatory. Its total length is 163 feet, width 57 feet, with 81 feet at the transepts, the vaulting reaches a height of more than 68 feet, while the lantern over the floor of the choir commences with a height of 101 feet, and is crowned by the great central tower and spire reaching 240 feet.

The height of the three towers and spires in Cork are of approximately the same dimensions as those of Lichfield, but the roof of the nave is loftier.

The exterior of the cathedral is of white limestone. Internally the pillars are for the most part of Bath stone, but the walls of the nave, transept, and ambulatory are lined with red and dove-coloured marble, and the richness of the effect produced is very distinctive. It has been



ST. FINBAR'S CATHEDRAL, CORK.
FROM THE NORTH WEST.

facing p. 134.



ST. FINBAR'S CATHEDRAL, CORK.
LOOKING EAST.

facing p. 135.

said of the nave that it is a little heavy in design. But the intention of Mr. Burges was to relieve the sombre dignity of the stately pillars by rich colouring in the wall spaces, and when these spaces are decorated according to his design, there will be a lightness and glory hardly to be seen as yet.

The proportions of the cathedral are absolutely unique at home or abroad. Such richness and beauty have not elsewhere been condensed into so small an area. It is a mistake to attempt to parallel the proportions of St. Finbar's by pointing to the great French Gothic buildings rather than to their much longer rivals in England. No building in either country has, like St. Finbar's, a height exceeding its length by nearly one-third. The length of the French cathedrals is usually in excess of their height, and the great cathedrals in England—not excluding Salisbury, with its spire of 404 feet—far exceed in length the height of their loftiest towers and spires.

It is surely a real tribute to the genius of Burges that, hemmed in as he was in the first instance by the inexorable logic of finance, he was yet able to design a building whose soaring glory is so immense that, in spite of the comparative shortness, it gives to every eye the impression of a great cathedral church.

The west front, with its lofty portals deeply recessed, and enriched with a wealth of carving, the work of Irish sculptors, is unique in Ireland. Around the beautiful western rose window are carved in stone the emblems of the four evangelists, and the varied scenes carved with minute delicacy on the tympana surmounting the three western portals are lit up with a rich background of gold mosaic, while, as if presiding over the entrance to the church, high above its western gable is an angel holding forth an open Bible as God's proclamation to the world below.

In the nave, pulpit and lectern, unusual in design and richness, are worthy of close examination, while the low wall of white veined marble, with its panels of alabaster on a background of gold mosaic, forms an harmonious entrance to the choir through its gates of polished brass. The throne is extremely lofty and impressive, and beautified by much intricate carving, while on the lower panels there are profiles of some famous bishops of the See, ending with Bishop John Gregg and his learned predecessor, William FitzGerald.

The reredos, of Painswick stone and alabaster inlaid with coloured marble and mosaic, was the gift of Bishop Robert Gregg.

The cathedral possesses a chime of eight bells, bearing the date of 1711, cast by the Rudhalls of Gloucester, and there is some splendid Holy Communion plate of great antiquity and value.

The vestries and robing-rooms and, of a later date, the Chapter House are the most recent additions to the building.

It was the earnest desire of Bishop Meade, to which he gave utterance more than thirty years ago, that the elaborate plans for the painting and decoration of the cathedral, bequeathed by the architect as a gift to those who should come after, might be carried out. So far this has not been done. But when the work is achieved, this beautiful church will show to worshippers in coming years what a great architect purposed when he planned the house for the glory of God.

The Heroes' Column in the cathedral is the Diocesan Memorial to the men from the diocese who fell in the Great War. The work was designed by one of acknowledged eminence in his art, Mr. George Jack, of London. Red marble slabs, with mosaic decorations, cover two sides of the south-west great lantern column, and about

400 names are thereon inscribed. The lettering is beautifully cut, each letter having been drawn by the designer. An oak chest, designed and carved by Mr. Jack, is on the south side of the column, and contains the Roll of Honour, a very beautiful volume of vellum leaves, bound in oaken cover, decorated with silver and with the arms of the diocese.

This book which sets out in full the names of those who gave their lives, with details as to their regiment and rank, was in its lettering and ornate decoration the work of Professor Tristram, of South Kensington School of Arts. The appropriate inscription at the base of the column was composed by the late Archbishop Bernard.

The beautiful stained glass of the cathedral, not only lovely in itself but almost unique of its kind, is singularly adapted to reflect the rich glory of the building. A window in the apse of the choir aisle, representing Christ and the Woman of Samaria, and the Transfiguration has no record of its donors, but "the window was given by Messrs. Saunders & Co., glass painters; H. W. Lonsdale, Artist; and W. Burges, Architect; who have all worked at the windows of this cathedral." The mosaic pavement in the chancel is a magnificent piece of work after the design of Burges.

If the cathedral be necessarily devoid of antiquarian interest, it is, in a sense, unsurpassed by any church of similar dimensions, "exceeding magnifical." From the great western portals, with their imposing wealth of carving, to the glowing windows of the ambulatory, a rich background to the High Altar, "every whit of it saith glory."

No visitor to Ireland should fail to give some time for a visit to this noble church.

[The writer is much indebted to the Very Rev. Richard Babington, Dean of Cork.]

CLOYNE

ST. COLEMAN

THE Cathedral Church of St. Coleman, Cloyne, is a building mainly of the twelfth and thirteenth centuries, refreshing in its old-world simplicity, and with many features of conspicuous interest.

Cloyne, in co. Cork, is a small town easily accessible from Cork or Queenstown, and close to Middleton. Its cathedral church is a low cruciform building nearly 170 feet in length, possessing nave, aisles, transepts, and choir, the width of the nave and transepts being more than 70 feet. The Chapter-room, at the north-east end of the choir, formed till Disestablishment the spacious Consistorial Court. The rows of corbels in the nave indicate that the aisles have at some period crumbled away, and many of the windows have been rebuilt, though there is an original five-light window in the south transept gable whose mullions are clearly discernible from outside. Again, at the apex of the same gable there is a small window of great antiquity, which has probably been protected from the weather by the eaves projecting above it. There is no sign that the cathedral had ever a tower, although tradition of a later date may have suggested one, owing to Mr. MacKenzie Walton's having spoken, in his *Cathedrals of the United Kingdom*, of a central tower which was supposed to have fallen in Cloyne. But there is no architectural trace of any such tower having ever existed, and from time immemorial the cathedral bells have been hung in the adjacent Round Tower at a distance of some fifty yards to the north-west of the cathedral.¹

There is a peculiarity about the roof. In the nave

¹ Fallow, *Cathedral Churches of Ireland*, p. 43.

the roof curves in about two-thirds of the way down, some of the rafters resting on the outside and some on the inside of the nave wall. Furthermore, the easternmost portion terminating the roof of the nave slopes down on the choir roof below it.

These peculiarities can be explained by the history of successive alterations in the fabric.

Until the year 1705 battlements topped the nave walls, the aisle roofs starting from below where gutters ran along the walls. These were removed for greater comeliness, and the nave roof was brought down so as to project outside the aisle roof, and some new rafters were then introduced for the purpose of support.

At the time when the choir was extended westwards in 1705, the exterior of the church must have presented an altered aspect, and Dr. Caulfield, in his *Annals of the Cathedral*, observes: "At this time an alteration in the roof must have completely changed the appearance of the cathedral. To secure the roof of the body of the church it was found necessary to pull down the battlements, besides the pinion ends of Poore's and Fitzgerald's aisle, and to carry the roofs into the body of the church. An examination now of the walls of the nave and aisles will reveal independent brackets in each, from which we may presume that each had originally roofs of their own, the rafters resting on these brackets. From this we may date the present roof of the cathedral. In the engraving of the cathedral in Harris's edition of Sir James Ware's work, published 1739, there is a ridge at the junction of the roof of the nave and aisles as at present. It was the existence of these battlements and the separate roofs that caused such frequent allusion to the gutters before the alteration." During the episcopate of George Berkeley, Cloyne's most illustrious prelate (1732-53), divine service was held in the choir proper. Large galleries had then been erected

in the western end of the choir with the usual shelter for the organ, but the choir was too small for the gradually increasing congregations, and some twenty years after the great Bishop's resignation it was resolved to lengthen the choir westward. The increased space thus gained afforded room for galleries on west and north and south.

But when in 1888 St. Coleman's, Cloyne, was enriched by a beautiful recumbent effigy of Berkeley, in alabaster, the work of Mr. Bruce Joy, the inspiration of his name was strong in inducing the Dean and Chapter to set about a further restoration of the cathedral so linked with his immortal memory. The Dean, Dr. Horace Fleming, prepared a plan whereby the transepts were joined with the choir, the organ being placed in the south transept arch, and an arch in the screen, hitherto separating choir and nave, was opened up, where a modern screen of glass and wood now fills the opening and gives additional light to the choir. In order to erect this screen it was thought necessary to remove a valuable piece of classical woodwork which had previously given access to the choir from the nave, and this woodwork now guards the western entrance to the cathedral.

Two other glass screens of modern design mark the entrance from the nave aisles to the north and south transepts.

In the north transept, where Bishop Berkeley chose a place of interment for his family, is placed the altar tomb on which the lovely memorial rests, and in the same transept are the vaults of Bishops Brinkley and Woodward, famous members of the Episcopate of their day.

The grounds of the old palace adjoin the cathedral. They, with the palace, passed into other hands on the death of Dr. Brinkley.

A visitor to the cathedral can hardly fail to be struck with a most unusual feature observable in the bays of the

nave. These five arches (forming the nave arcade) spring from massive piers of masonry, from which capitals and bases are alike absent, and in their apparently rude and unfinished simplicity produce an effect as peculiar as it is surely unexpected.¹ Another feature of great interest in the adjoining churchyard is the existence of the remains of the fire house, where a sacred fire was kept continually burning, as in the kindred fire house in Kildare.

Thus the secluded quiet of Cloyne is refreshed with memories of saints and scholars, of whom George Berkeley was the greatest, and his memorial is only one of a number of beautiful and interesting monuments. The Dean, the Very Rev. W. J. Wilson, achieved some valuable restoration work in 1911.

ROSS

ST. FAUGHNAN

Ross is a small village beautifully situated on the confines of a narrow bay, and may be easily reached from Clonakilty, or Skibbereen, the chief places of importance in the neighbourhood. Luxurious foliage encircles the cathedral church with picturesque surroundings.

The Church of St. Fachtna, or St. Faughnan, recalls the name of an early saint who founded a religious settlement at Ross in the days of St. Columba.

Ross Cathedral is a comely building containing some ancient features, which through the centuries has been subject to constant alteration, and underwent much rebuilding in the seventeenth century. It is a simple, aisleless, cruciform church of moderate dimensions with a western tower arising out of the roof of the nave, and to this tower a tall, graceful, tapering, octagonal spire of

¹ Fallow, *Cathedral Churches of Ireland*, p. 43.

hewn limestone was added in 1806. This spire is an attractive and prominent feature of the cathedral church, seen from afar.

It is recorded that William Lyon, Bishop of Ross (1582-1617), "erected a proper Church and a fair house in the wildest part of Munster." In 1641, the year of the great rebellion, the nave and tower were levelled; most of the building, including the choir and two chapels, remained standing, but in 1642 the nave was turned into a slaughter-house, and the Bishop's daughter, who had survived him by twenty-five years, was murdered.

More peaceful days were in store for the church during the reign of William and Mary, and the Chapter resolved to build the steeple. Many additions were made to the church in the years that followed, including the placing of the Royal Arms in the nave.

In 1785, when the spire was taken down, the present graceful spire was substituted.

As in the sister Church of Cloyne, the nave has been encroached upon in order to enlarge the choir. Many improvements have been made in the interior fittings since Disestablishment. A bishop's throne has been provided, and the sanctuary inlaid with rich mosaic work. New stalls have also been presented to the cathedral, and a peal of five bells, one of them the gift of Miss Mary Reeves in memory of her father, while her brother, the Very Rev. I. M. Reeves, Dean of Ross (1876-1905), was the chief contributor towards the cost of the other four bells. To this Dean's memory an Eastern stained-glass window of four lights has been erected.

In 1923 the top of the spire was blown down and restored at much cost. A similar calamity had befallen it in 1886.

There are two notable monuments in the nave porch: an upright figure of John, 6th Lord Carbery, and an exquisite

design in marble statuary to the memory of the same Lord Carbery, brought from Rathbarry Church in 1927. One was originally intended for Ross Cathedral, and the other for the church in the demesne, both being the gift of his widow.

On the north side of the west porch there is an interesting tablet to the memory of Mrs. Richard Neville Somerville, who had been, at the time of her death in 1890, "for seventy-five years a constant worshipper in this cathedral church."

A visitor will gladly note the dignified prebendal stalls and the baptistery, some very good stained glass, and more especially the Becher window. The antiquarian will be attracted by the beautiful western doorway and the historic window which surmounts it.

There is a charm about this minor cathedral church, so remote from the busier centres of life. An excellent and scholarly account of the diocese and its cathedral has been written by the Dean, the Very Rev. C. A. Webster, D.D., to whom the writer is much indebted.

KILLALOE

ST. FLANNAN

KILLALOE is a village in co. Clare, situated on the western bank of the Shannon, amid natural surroundings of the most exquisite beauty. It is some fifteen miles from Limerick, and easily reached by train or motor.

The cathedral stands close beside the waters of the mighty Shannon, from which it is separated by the churchyard wall. The usual means of approach from Nenagh or Limerick is by the road on the east or Tipperary side of the river. Here, on the opposite bank, the eastern end of St. Flannan's Cathedral Church confronts the traveller with its graceful triplet of windows, one on each side being of early pointed architecture, the central light, which is rounded, being of transitional Norman architecture; the date 1182 may be seen from inside the building as inscribed by the sculptor.

The main building is of a dignified and severe simplicity, lofty and narrow for its height, and with an attractiveness all its own.

Quite unlike the general style of the building, the erection of which occupied the years between 1170 and 1200, is a very richly ornamented Romanesque doorway dating from about 1070, built into the western corner of the south wall of the nave. It is traditionally said to have formed part of the tomb of an O'Brien, one of the early Kings of Munster, and its present position, with memorial slab and incised cross, would seem to indicate that it served as an entrance to the sepulchral chapel.

The elaborate arch is of four orders, springing from curving jambs with luxuriantly carved capitals or bases. The rounded columns are spangled with a diamond

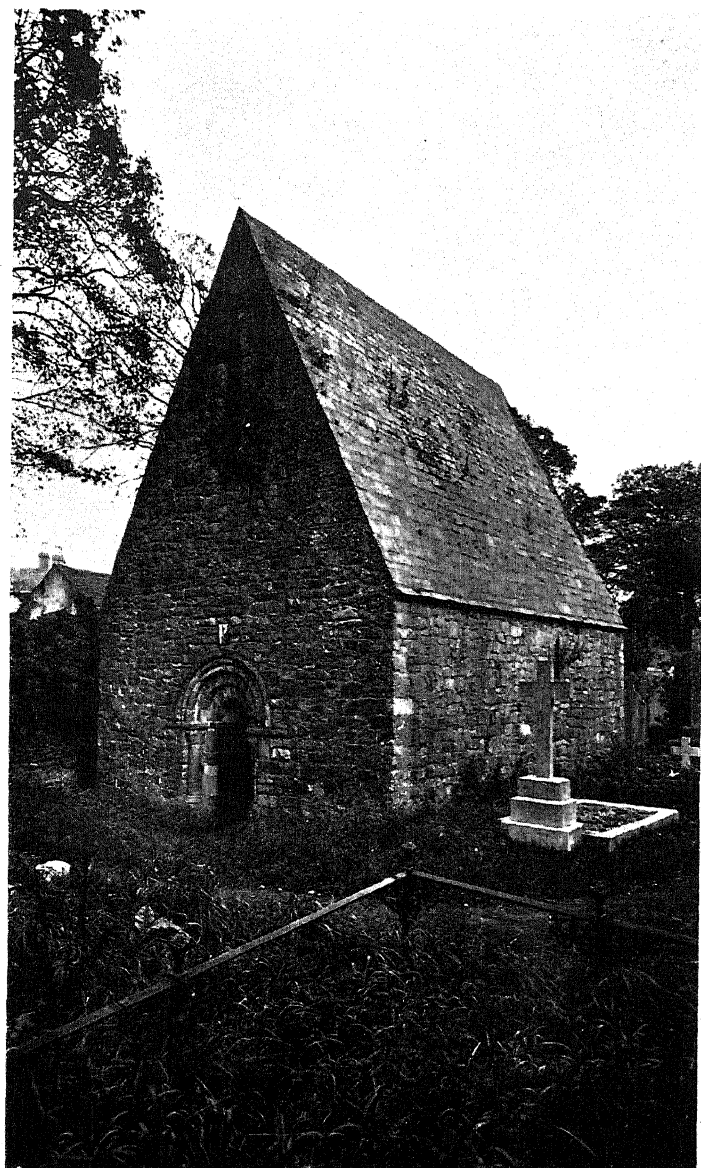


Photo by

T. H. Mason, Dublin.

ST. FLANNAN'S ORATORY, KILLALOE CATHEDRAL.

facing p. 144.

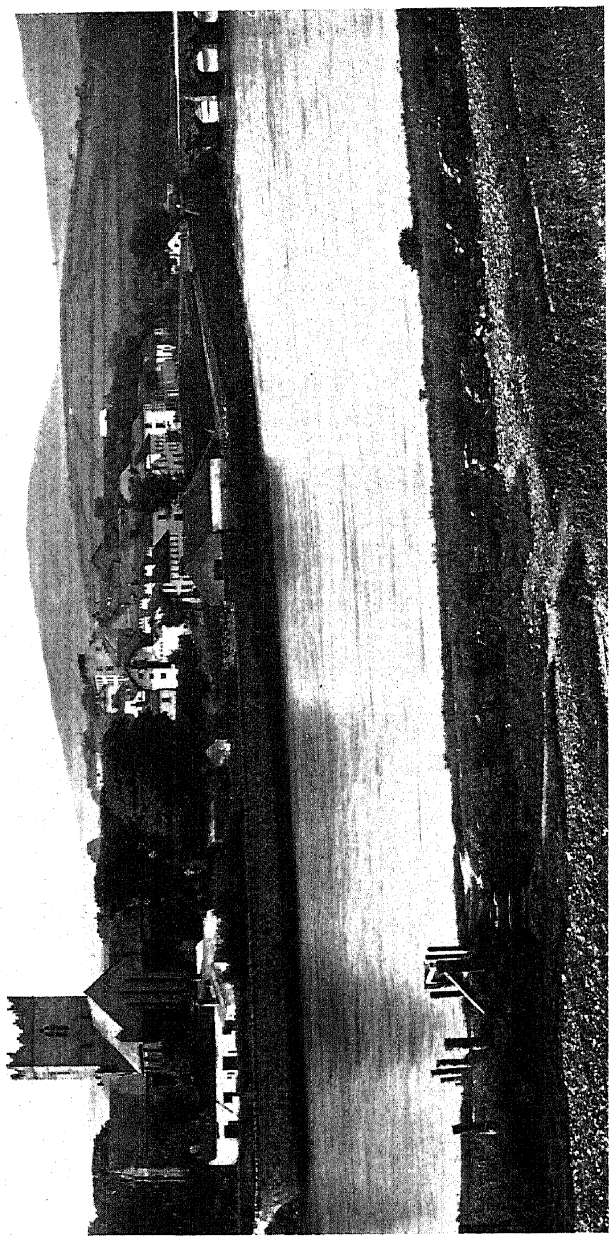


Photo by

ST. FLANNAN'S CATHEDRAL, KILLALOE.

VIEW ACROSS THE RIVER SHANNON.

W. Lawrence, Dublin.

facing p. 145.

pattern, and the shafts of the first and third columns are enriched with varieties of chevrons.

Internally the church, little less than 200 feet in length, is divided into two portions by a modern screen, erected for purposes of convenience, so that the comparatively small congregation might worship in the choir space to the east of the crossing. The nave is now unused and poorly lit. The choir has four deeply splayed windows on each side, and the length of the corbels, handsomely carved at their base, relieves the austerity of the plastered walls. One of these corbels, with six little kilted figures of early warriors kissing and shaking hands, is a symbol of the need of love and brotherhood so sadly lacking amid the constant feuds of tribal strife. The east windows have been filled with glass representative of the period which marked the death of Lord Riversdale in 1862.

The screen, now helping to divide the south transept with its organ loft from the main building, is of considerable interest in its quaint and comely simplicity.

A noble tower, whose strength and dignity crowns the cathedral, makes it a conspicuous object in the landscape for many miles around.

Of its general appearance a writer in *The Guardian* has observed : " It is consolatory to find a venerable church which seems to have suffered nothing from the hands of man for many centuries past. Builders and masons, with their dire scraping tools and hideous rasping processes, have not yet invaded the solemn precincts of Killaloe," and the writer adds that the cathedral is one " which stands in the first rank for simpleness of plan and quiet dignity of aspect." ¹

In this cruciform cathedral church, with its aisleless nave and choir and its two transepts, there is much to observe. Its three eastern lights deeply splayed, and

¹ Fallow's *Cathedral Churches of Ireland*, p. 57.

decorated with a herringbone and lozenge sculpture, adorn the square eastern wall with a lofty dignity which is characteristic of the building. The older of the two fonts will well repay examination by the antiquarian, as also the two aumbries and piscinas on the north and south sides of the eastern walls.

But surpassing in interest is the ancient oratory of St. Flannan, still in perfect preservation, and dating from the end of the sixth century. It has hallowed associations with distant ages and remote churches, and standing adjacent to the cathedral on its north side blends in perfect harmony with the venerable Church of St. Flannan.

Little is known of the history of the building from the twelfth to the seventeenth centuries. But the records reveal partial restoration in 1622 and 1676, the rebuilding of the screen in 1707, and the repairing of the south transept and nave in 1708. In 1725 the gate and stone piers were erected, and a little later the chancel was reroofed. The first organ was erected in 1827, and in 1837 a "No surrender" bell, while during the century external repairs were undertaken, a new screen was erected, and the upper part of the tower was raised to make fuller room for a peal of bells to the memory of the late Bishop Chester. In the nave are two narrow lancets on the north side, filled with beautiful stained glass to the memory of the late Bishop Wynne.

Enough has been written to indicate that the cathedral has many features of architecture alluring to the antiquarian, and a recent work, published from the pen of Mr. I. C. Hannah in *The Archaeological Journal*, affirms that "for beauty of thirteenth-century detail the cathedral of St. Flannan at Killaloe is certainly unsurpassed in Ireland." But its interior is less attractive in beauty and interest than that of the neighbouring cathedral of the Diocese of Limerick.

MONUMENTS

Romanesque doorway surmounting ancient tombstone, in south-west corner of nave. The Purdon tablet in north wall of choir. The tomb of Bishop John Roan (died 1692) outside east end ; the curious coffer tomb of the Redfields. The panels show a man growing like a tree, the Resurrection angel with trumpet and banner, a skeleton with a cherub's head,

Dread and terror Death doth be,
Death wears an angel's face,
And that masked angel will advance
Thee to an angel's place,

and this quaint rhyming verse :

My dearest friends of Christ above,
These will I go and see,
And all my friends in Christ below,
Shall post soon after me.

The spiral stair from the north transept leads to the tower, which has been twice rebuilt—once during the episcopate of Bishop Knox (1794–1803), and again nearly fifty years ago. The north transept has been converted into a Chapter and vestry room, and has been barbarised and modernised in the process so that the archway has been obliterated, and ugly windows take the place of some simple lancets of the twelfth-century cathedral. The blocking wall is a monument of decadent taste.

A curious font of yellow sandstone, now adjacent to the Romanesque arch, has a crude design of foliage, unfinished for some unknown reason. A marble font of

1752 stands adjacent to the modern screen dividing choir and nave.

The most ancient and yet most recently discovered monument in the cathedral is a stone, now erected in a pedestal adjoining the Romanesque doorway. This stone, built into the wall surrounding the cathedral cemetery, was discovered in June 1916, when its unwonted appearance first attracted the attention of Professor Macalister "It is the shaft of a cross executed with great toil, owing to the hardness of the stone, by a Christian Norseman, not as a memorial, but possibly as an act of expiation for having plundered religious houses during his Pagan days. The date is probably about A.D. 1,000. So far as is known, this is the only stone in Ireland bearing a complete inscription in Runes, and the only stone in existence with a bilingual inscription in Runes and Oghams." The Runic inscription may be translated "Thorgrimr carved this Cross." The Ogham inscription is "A Blessing upon Thorgrimr." The second face bears a crucifix. The second edge is uninscribed.

KILFENORA

ST. FACHNAN

KILFENORA is the smallest of dioceses, and the least important. It has at different times in past centuries been amalgamated with Limerick, Tuam, Clonfert, and Killaloe.

Its Cathedral Church of St. Fachnan, saving a small portion which has been walled off for worship, has for centuries been roofless.

Kilfenora is some five miles from Ennistymon, amid some remote low-lying hills, and is otherwise accessible from Ennis or Miltown Malbay.

Its ruins are of architectural interest and beauty, but the mean makeshift of a truncated nave which serves for worship need not be here described.

CLONFERT

ST. BRENDAN

THE ancient Cathedral Church of St. Brendan, Clonfert, is situated some three Irish miles from Eyrecourt, in co. Galway. It is within easy motoring distance of Banagher, Birr, and Ballinasloe, and is one of the most interesting of Ireland's minor cathedrals.

Its western portal is of great antiquity and beauty, and its eastern window of surpassing loveliness. Of it Mr. Brash writes : " The design of the window is exceedingly chaste and beautiful, the mouldings simple and effective, and the workmanship superior to anything I have seen of ancient or modern times." Dr. Macalister regards the Cathedral " as the last supreme effort of native Irish Architecture ; it was built in 1166, just six years before the coming of the Normans."

Clonfert is a tiny village with a few private houses, the old palace, and the cathedral. Its historic interest has invested it with glory, and the cathedral church enjoyed an extensive and mainly judicious restoration during the incumbency of the late Canon Robert McLarney, towards the close of the nineteenth century. The ancient sacristy, roofed with Danish wattles, now forms the vestry. The corresponding transept on the south side has fallen into decay, but the main building is in a good state of preservation, and there is a delightful contrast between its dark choir and lighter nave.

Adjacent to the cathedral is the old palace, now the abode of members of the Trench family, and in its

grounds a magnificent yew walk, with its great avenue of meeting trees, forms a picturesque nave of natural beauty and grace.

The extraordinary interest of the great group of ecclesiastical ruins at Clonmacnoise, near Athlone, and within easy reach of Clonfert, has tended to dim the interest which belongs to this minor cathedral church. Its moderate dimensions and its modest situation do not, however, conflict with its claim to possess a western portal and an eastern window which for their size are unsurpassed in interest and beauty.¹

Of the famous western portal Mr. Brash has written in his work on the Ecclesiastical Architecture of Ireland : " It forms a slightly projecting porch with a high-pitch gable, and considering its age is in a fine state of preservation. Its original dimensions were 5 feet 3 inches wide, clear of inside jambs at bottom and 4 feet 8 inches clear of ditto at springing of arch, its height being 7 feet to top of capitals ; width from out to out of external piers 13 feet 4 inches at base. The door head has six orders of arches resting upon a similar number of jamb-shafts and piers at each side. Three of these shafts are circular, and two semi-octagonal ; these, with the external and internal rectangular piers, have richly sculptured capitals, having square abaci with dog's head in the hollow under, the bells showing grotesque heads—human and animal—with a variety of interlaced work. The entire surfaces of the piers and jamb-shafts are covered with an amazing variety of ornament, showing a marvellous fertility of invention. The gable is of very acute pitch. The barge course is carved on the edge into a double rope-moulding, springing from animal figures (nearly defaced), and terminating at the apex in a finial composed of three human heads. . . . The upper space is divided into triangular panels

¹ *Vide* Appendix C.

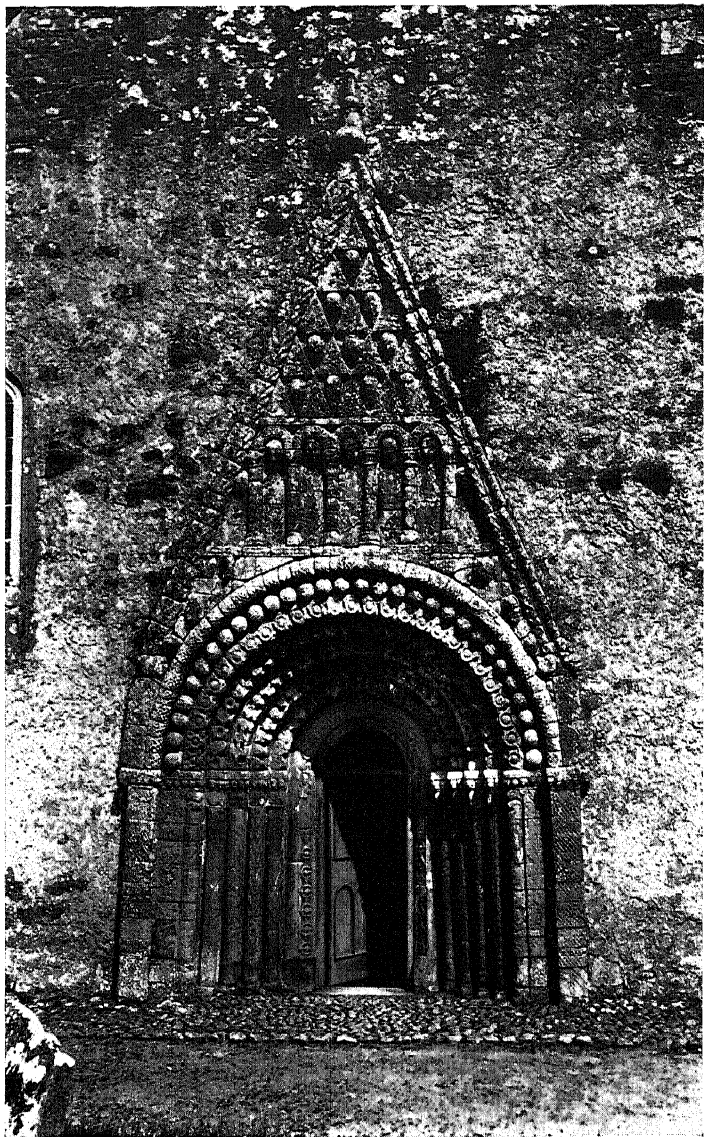


Photo by

T. H. Mason, Dublin.

ST. BRENDAN'S CATHEDRAL, CLONFERT.

WEST DOOR.

facing p. 150.



Photo by

T. H. Mason, Dublin.

ST. BRENDAN'S CATHEDRAL, CLONFERT.
EAST WINDOWS.

facing p. 151.

by diagonal lines of flat moulding. These panels are alternately filled with human heads and foliage in very bold relief."

The throne and stalls are effective and dignified, and the choir and chancel a design of loveliness and charm.

KILMACDUAGH

ST. COLEMAN

THE site and surroundings of the Cathedral Church of St. Coleman, Kilmacduagh, are of weird and alluring interest. Here, in a great field surrounded by long stretches of pasture land on every side, may be seen the remains of the old cathedral, unroofed indeed, but otherwise in a fair state of preservation. Here, too, are many other churches and the buildings connected with an old monastic establishment, and crowning all in its glory a vast leaning Round Tower conspicuous for miles around. Kilmacduagh is in co. Galway, some three miles from Gort, and its bishopric was founded in the seventh century by Coleman, the son of Duagh, of noble family in Connaught. The See is a small one, and has since 1602 been united to the neighbouring diocese of Clonfert.

There are now but few people in the immediate neighbourhood of the ruined cathedral. The writer can well recollect how, in the course of a solitary walk from Gort to Kilmacduagh, only one figure appeared on the high-road, and the tall Round Tower seemed from some points of the road like a pillar in the act of falling. This magnificent Round Tower, adjacent to the cathedral, is 102 feet in height, and has been stated in some books of reference to lean some $17\frac{1}{2}$ feet out of the perpendicular. This statement is, of course, in-

accurate, and, if it was ever true, the tower would have long since collapsed. Two and a half feet is nearer the exact measurement of its proclivity.

The cathedral has not been used for public worship for centuries, and need not here be described.

Any visitors to Ireland interested in her cathedral establishments will do well to visit the marvellous ruins of Kilmacduagh, scarcely inferior to those of Glendalough, and will inspect the parish church of Gort, whose fabric is linked with many honoured memories.

LIMERICK

ST. MARY

ST. MARY'S, Limerick, greatest among the mediæval cathedrals of south-western Ireland, is a venerable building of quaint and curious interest, with many glimpses of beauty in the strangely diversified partitions of its former self. It stands on a sloping eminence, the site of the former palace of the Kings of Munster.

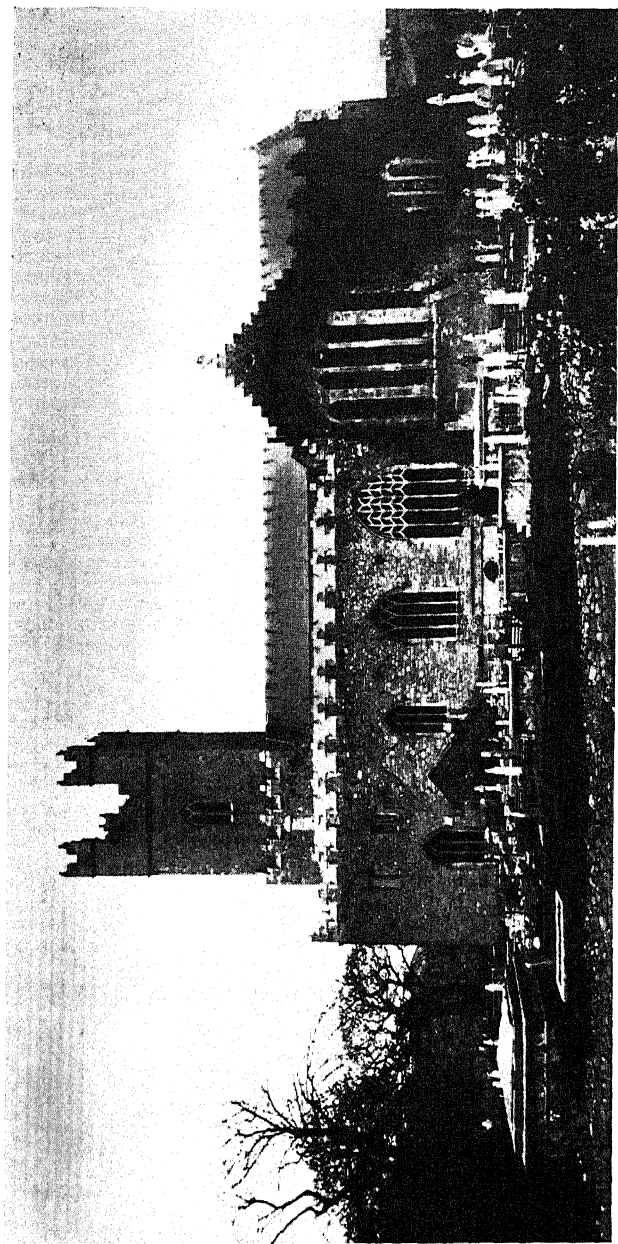
Erected in the twelfth and thirteenth centuries, and considerably enlarged in the fifteenth, it has shared the social and ecclesiastical vicissitudes of its famous city, and in the course of seven hundred years has seen many restorations. Originally it was a cruciform church of the ordinary shape, but in the centuries preceding the Reformation, side-aisles of vast width were added to the nave which obliterated the outline of the transepts, so that in the twentieth century the cathedral stands marked with a unique result of these additions, inasmuch as the walls of the nave obtrude a few feet beyond those of the transepts. At the west end of the cathedral is a square tower, rising directly from the west wall, with turrets at each corner, the space being filled with unusually steep stepped battlements, which give to the tower a very distinct outline. It can scarcely be mistaken, even in the distance, for the tower of any other church. These stepped battlements adorn not only the tower and west front, but are also observable on the aisles of the nave.

J. Ferrar, citizen of Limerick, writing nearly one hundred years after its famous siege in 1691, describes the general aspect of the interior of the cathedral at that time : " The inside ornaments are not answerable to the venerable appearance of the outside. The introduction

of Grecian architecture has ruined many a noble Gothic edifice. The pillars that surround the Communion Table and bishop's throne are Corinthian ; it must have been owing to a want of taste that they ever found a place here. Indeed, the modern sashes in the choir and blocking the angles in the nave have greatly diminished that magnificence, that awe with which ancient churches strike a sentimental mind and at once inspire respect and devotion."

In 1660 the building underwent a considerable restoration. The ritual choir was lengthened westward, so that the whole of the central aisle eastwards of the first bay appeared as part of the choir, with returned stalls for the Dean and Chapter. It can be readily understood that subsequent to this restoration the cathedral had few advantages as a house of public worship. The disproportionate length of the choir, hemmed in by the prebendal stalls on the west, suggested a recital of the daily offices by the clergy apart from the requirements of a congregational service. But in recent years this defect has been remedied. The returned stalls have been diverted to the north and south sides of the choir, and more recently a stone screen marks off the nave from the easternmost portion of the church.

The chancel was built by Bishop Donough O'Brien, who died in 1209. Some black oak misereres deserve notice. They date from pre-Reformation days, and no other Irish cathedral has such stalls to show. These misereres are decorated with realistic varieties of angels, birds, and beasts, skilfully executed in their carving. Several chapels were added in the centuries preceding the Reformation. In the north-west corner of the building, in the aisle of the nave, was the Creagh Chapel, now the baptistery. The second chapel formed the burying-place of "Murrogh the Burner," the warrior Earl of Inchiquin,



ST. MARY'S CATHEDRAL, LIMERICK.
SOUTHERN ELEVATION.

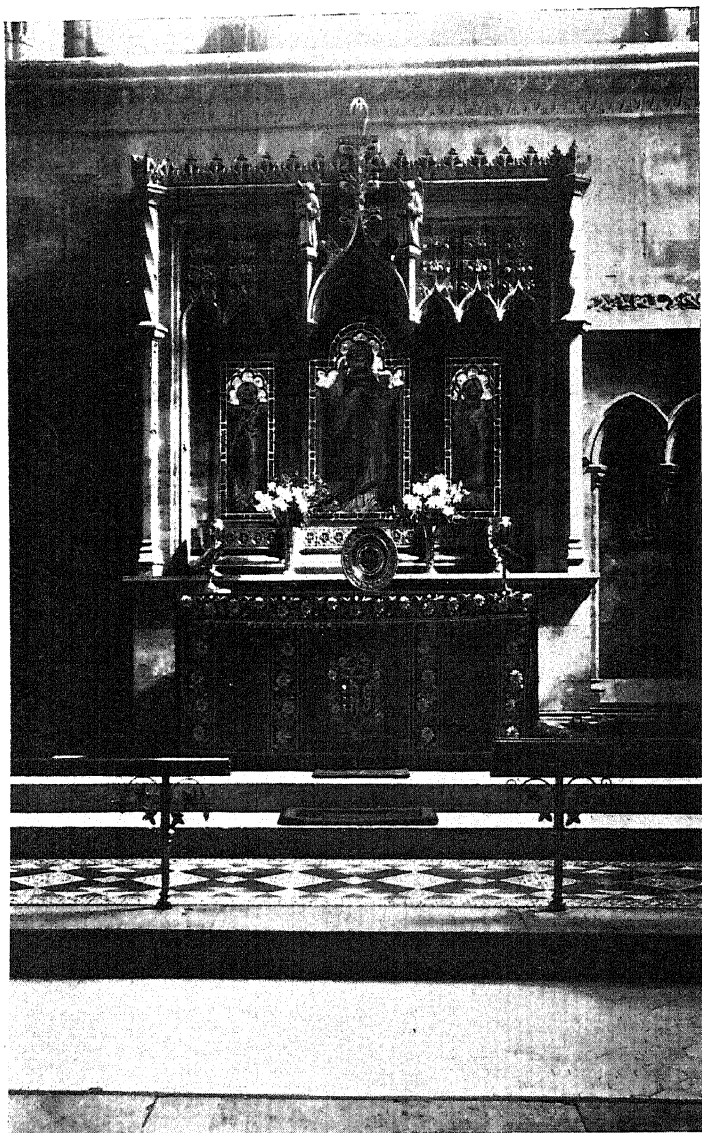


Photo by

Egleston Bros., Limerick

ST. MARY'S CATHEDRAL, LIMERICK.

THE REREDOS.

facing p. 155.

who ceased fighting only on his death in 1673: then there is the spacious Jebb Chapel, with its statue of John Jebb, a famous Bishop of Limerick (1823-33). It was formerly known as the Arthur Chapel, and dedicated to St. Nicholas, the patron of sailors, and here in 1634 Thomas FitzDominick Arthur gave directions that his burial should take place. The stone slab of the mediæval altar of immense length is in this chapel, as also segments of a floriated Gothic tomb of the fifteenth century.

In the chancel, which has been repeatedly restored, the more conspicuous features which attract attention are a curious tablet with a chevron between three lions and the name Donoh commemorating the rebuilding by a bishop of the O'Brien family, and eastward a vast monument erected in memory of a member of the same clan, the "Great Earl" of Thomond. This was a pious restoration by his grandson, who hated the deeds of the Puritans because they had battered down the original monument. The restored monuments contain the somewhat defaced effigies of the Earl and of his Countess. The east window is a handsome design.

The choir room in the south choir aisle was once the Chapel of St. Mary Magdalen and of St. James, but the Gothic arches are the only feature remaining. The chapels on the north side are full of most interesting detail, and this interest extends itself to the western doorway, which, though altered for the purposes of enlargement in comparatively modern days, retains many obvious traces of transitional and early Gothic work. The south transept is of ancient date. The elaborate monument of the Westropp is in its eastern wall, while in the southern wall there is a tomb with piscinæ and aumbries on one side and sedilia on the other, the sedilia having been erected by John Budston, Bailiff of the city in 1401. The cathedral

tower should be mounted to see the peal of bells, several of them having been given to the Chapter in 1678 by William Yorke, the then Mayor of Limerick. The tradition, so common in many cathedrals of England and Wales, that the Cromwellians stabled their horses in the choir stalls, has a corroboration in an entry of the Public Record Office with its mention of "providing fodder for the same."

Two inscriptions among many are of exceptional interest : one to the memory of " Dan Hayes, an honest man and a lover of his country," and another with the curious inscription :

" Here lieth little Samuel Barrington that great under-
taker,
Of famous cittis clock and chime maker,
He made his one tune go early and latter
But now he is returned to God his Creator."

Few, if any, buildings of the moderate dimensions of Limerick Cathedral indulge in the luxury of possessing a double aisle to the south side of the nave. The old Norman pillars, cased with Gothic, have in some instances been embedded in the newer piers of the side chapels, and the rounded clerestory in the nave gives a sense of dim antiquity which pervades the building.

There is a large amount of modern stained glass, and fortunately most of it good, while the reredos is equally dignified and effective.

The late Very Rev. Lucius O'Brien, a descendant of the builder of the cathedral, who was its Dean from 1905 to 1913, did much to beautify the east end of the building by the provision of the reredos, and re-erected a coffin lid with four lions on the steps of the O'Brien monument in the chancel, these insignia being traditionally connected with the burying-place of King Domnhall O'Brien, the founder

of the cathedral. The stone screen, a memorial gift by Lord Limerick and his son-in-law Mr. Brady, whatever its merits, was incomplete as a screen, and gates beneath it were recently erected as a memorial to Dean Hackett, during whose tenure of office (1913-28) the screen was originally erected. These bronze gates, the work of Mr. R. Caulfield Orpen, are an addition of beauty to the cathedral, and admirably fulfil the purpose of their erection. The bishop's throne occupies its traditional place on the south side of the choir, and eastward of the throne there is a canopied pew assigned to the Earl of Limerick as "Prior of St. Mary's."

The Cathedral of St. Mary, Limerick, is a building of vast interest to the antiquarian, and a church regarded with reverence and affection by successive generations of churchmen, who have worshipped within its walls, and have ever been ready to help in the maintenance or restoration of its hallowed fabric. Here it may be well to indicate the remarkable historic monuments of this cathedral.

MONUMENTS

In the chancel on the north side is a large monument to the memory of the 4th Earl of Thomond, already referred to. In his will, dated 1617, he directed that his monument should be a copy of the Vere Tomb in Westminster Abbey, where kneeling forms support a solid slab adorned with carved armour over its effigies. At the base of the Thomond monument is the reputed slab from the tomb of Donough O'Brien, also the memorials of Bishops O'Dea, Adams, and Averill.

In the north transept, the tomb of Geoffrey Archer, Treasurer of the cathedral, who died in 1519. And to its right a memorial of John Fox, Prior of the Holy Cross,

who died in 1519. The fine statue of Bishop Jebb, subscribed for by many in the United Kingdom and in Ireland and America, will repay attention. Between the south and west doors is the Pery Chapel, with its recumbent effigy, and stones commemorating members of the family of the Earl of Limerick. In a restored trefoil recess in the north transept is a curiously phrased memorial in Latin, which has puzzled many painstaking translators.

RECENT RESTORATIONS

During the episcopate of Dr. Thomas Bunbury (1899-1907), who previously was Dean from 1872 to 1899, a great work of restoration was accomplished. Memorial windows in the baptistery mark his labours. When Dr. Orpen was Bishop (1907-21) the organ was restored and enlarged, and in the days of his successor, Dr. H. Vere White, further improvements followed, including the erection of the bronze gates of the screen.

THE EARLIEST EXTANT CHARTER

The following grant in connection with the building of St. Mary's is of historical interest :

“ Donald, King of Luimneach, to all the faithful of God, as well present as to come, greeting—Know ye all that I have granted to Brictius, Bishop of Luimneach, and to his successors, and to the Clergy of St. Mary's of Luimneach, in free and perpetual alms the lands of Imungram and the lands of Ivamnach, that is—from the arch of Imungram to the lands of Imalin and from the ford of Ceinu to the river Sinan, with all their appendances ; and in ratification of this my gift in Frankalmoigne I confirm it with the impression of my Seal.

“Witness—Matthew, Archbishop of Cashel, and Roger O’Gradei.”

King Donald’s death is recorded to have taken place in 1194, when Limerick, sore beset by fighting factions, saw the beginnings of its cathedral church. Now its quiet graveyard, with its fine entrance-gates, and all so reverently kept, marks the silencing of many earthly struggles and ambitions, and the peace which lies beyond.

ARDFERT

ST. BRENDAN

A DESCRIPTION of the Cathedral Church of St. Brendan, Ardfert, does not come within the scope of this work. It has been in ruins since the rebellion of 1641. Originally, the cathedral, a thirteenth-century building, must have been equally massive and imposing. It will more than repay inspection by any antiquarian.

AGHADOE

AGHADOE is close to Killarney. It contains the fragmentary ruins of two towers and of a little church called “Aghadoe Cathedral.” The nave, which is of ancient date, is entered by a fine Romanesque doorway.

APPENDIX A

THE ROUND TOWERS OF IRELAND

THERE is no more beautiful and characteristic feature in the ecclesiastical architecture of Ireland than the tall and slender Round Towers, which are to be seen in almost every part of the country, sometimes rising with magnificent effect alongside an ancient cathedral, as at Kilkenny, Kildare, and Cloyne, sometimes the most prominent feature in a group of ruins, as at Clonmacnois, and the Rock of Cashel. At the beginning of the last century 118 of these towers were said to exist in Ireland. Several of these have since fallen, but seventy-six still remain, many of them in an almost perfect state of preservation.

The Round Towers in different parts of the country are of almost precisely similar construction, although they vary in height from 60 to 130 feet. The later towers are superior in masonry to the earlier, but the generality of them are built of what is called "spawled rubble," i.e. of large stones, shaped by the hammer, with smaller pieces of stone inserted in the mortar between them. Some of the later towers, however, present a surface of irregular ashlar. The doorway is in every case some 9 or 10 feet from the ground, and the tower is divided, according to its height, into from five to eight stories, each with a wooden floor, and approached from the floor below by a wooden ladder. The doorways of the earlier towers are severely plain, but some of the later ones are adorned with the zigzag moulding or with carved figures and heads. All the towers had, it is believed, originally a conical cap, although in many cases this has subsequently been removed, probably in order to adapt the tower to a look-out station or a beacon.

The origin and uses of the Round Towers have been the subject of fierce controversy. By some writers they have been asserted to be of fabulous antiquity, and to have been connected with the rites of Paganism, such as fire-worship or Druidism, or even the rites of Brahmanism or Buddhism. By others they have been supposed to have been built for the purposes of astrology, as observatories. Others again, rejecting the theory that they were of Pagan origin, have supposed that they were erected for the use of anchorites in imitation of the pillar saints of the East, of whom the most prominent was St. Simeon Stylites. Another ingenious theory was that they were penitential prisons, and that the penitent was at first placed in the top story of the tower ; then, after having made a probation of a particular number of days according to his crime, he was permitted to descend to the next floor, and so on, until he came to the door, which faced the entrance to the church, where he stood and received the absolution of the priest and the blessings of the people.

But all these fanciful theories as to the origin and uses of the Round Towers have been demolished by Dr. George Petrie, in his learned and exhaustive *Inquiry into the Origin and Uses of the Round Towers of Ireland*. Dr. Petrie shows conclusively that these towers are undoubtedly of a date much later than the introduction of Christianity into Ireland ; that they are found, almost without a single exception,¹ near old churches, or where churches are known to have existed, and that the character of their architecture and masonry is the same in every respect as that of the ancient churches alongside of which they are so often found.

¹ The one exception to this is the Round Tower of Antrim, near which there is no trace of any ancient church. But it is known that there was an ancient church at Antrim, ascribed to St. Michael. It is remarkable that over the lintel of the doorway of this tower is sculptured a cross.

Since the publication of Dr. Petrie's book, further evidences of the Christian origin of the Round Towers have come to light, by the discovery in 1847, at St. Canice's, Kilkenny, of four bodies buried beneath the foundations of the Round Tower *after the Christian fashion*, that is, with the feet of the dead turned to the East. Now, in ancient times, a Christian cemetery was always connected with a church, and so it follows that there was a Christian church where St. Canice's Cathedral now stands, before the erection of the Round Tower.¹

Dr. Petrie holds that the Round Towers were, primarily, *belfries*. He shows, by copious quotations from old Irish annals, that the ancient Irish churches had belfries, that these were generally stone structures, and that they were detached from the churches. Now, with the single exception of a square tower on an island on Lough Ree, there are no towers in Ireland of an earlier date than the twelfth century, except the Round Towers, which are in any way suited for the purposes of a belfry. In the ancient Irish church bells were the objects of much care, and the bells of famous saints were treated with great veneration. The Irish name for the Round Towers has always been *cloictheach*, which means *belfry*.

But if the Round Towers were, as seems certain, erected primarily as belfries, they were also evidently designed as places of refuge, to which the clergy could carry their sacred vessels and other treasures in times of danger. This accounts for the fact that the door of a Round Tower was invariably 9 or 10 feet from the ground, and was approached by a wooden ladder, which could be drawn up by those within. It also accounts for the fact that the door of the Round Tower almost always faced the entrance of the church.

From the end of the eighth until the eleventh century,

¹ Prim and Graves, *History of St. Canice's Cathedral*, chap. IV.

Ireland was subjected to successive invasions of the Norsemen or Danes, who ravaged the country, destroying churches and monasteries. It was during this period that the Round Towers were built. "Till the invasion of the Norsemen," writes Miss Stokes, "the Irish ecclesiastic possessed his church and school in comparative peace, and the wall that encircled the group of cells and oratories which formed his monastery was deemed security enough for him, as for the Egyptian monk in his Lawra. But in the year 800 all was changed. The attempted colonisation by a Pagan invader, resolved to extirpate the Christianity which he found there, and to establish his national heathenism, called forth the resistant spirit of the Irish monk, who protected his humble cell by means of the lofty tower." ¹

Bishop Reeves discovered by experiment that it would be possible for quite a hundred people to take refuge in a Round Tower. He has also noted that the towers were most numerous where Danish invasions were likely to take place. The Danes, in their long-boats of shallow draught, came up rivers and lakes.

A military writer, Colonel Montmorency, has testified to the suitability of the Round Towers for defensive purposes. "The pillar tower, as a defensive hold, taking into account the period that produced it, may fairly pass for one of the completest inventions that can well be imagined. Impregnable in every way, and proof against fire, it could never be taken by assault. Although the abbey and its dependencies blazed around, the tower disregarded the fury of the flames; its extreme height, its isolated position, and diminutive doorway, elevated so many feet above the ground, placed it beyond the reach of the besieger." ²

¹ Miss Margaret Stokes, *Early Christian Architecture of Ireland*, p. 105.

² Quoted by Petrie.

Another probable use of the Round Towers was as *watch-towers*, or *beacons*, from which a look-out was kept in times of danger, and warning given of the approach of the enemy. It has been stated, on what authority is doubtful, that in olden times one Round Tower was always within sight of another. If this was the case, warning of danger could be flashed, by means of beacon fires, from one end of the country to the other. Petrie considers it certain that the Round Towers were used for this purpose. He also considers it likely that the towers were used at night, even in times of peace, as beacons to attract and guide the benighted traveller, or the pious pilgrim, to the monastery, which was the house of hospitality and prayer. It was, perhaps, as has already been stated, to make the tower more suitable for a watch-tower or beacon that the original conical cap was removed from some of the Round Towers and a parapet erected in its stead.

It is possible, although not perhaps likely, that the monkish builders who erected the Round Towers considered their *æsthetic* value to the churches alongside which they stand. Certainly, nothing could be more charming or more characteristically Celtic than the slender, lofty towers which stand beside the Cathedrals of Kildare and Kilkenny, or that which groups so nobly with the magnificent ruins upon the Rock of Cashel, or that which rises above the Shannon, in lovely but desolate scenery, amid the ruins of Clonmacnoise. There is something romantic, something mysterious about these ancient towers, which have braved the storms of a thousand years, and many of which still stand in their rugged beauty almost as strong and perfect as on the day when they were built ; something which justified the lines of the Kilkenny poet about the Round Tower of St. Canice, which he knew and loved so well :

O mystic Tower, I never gaze on thee—
Altho' since childhood's scarce remember'd spring
Thou wert to me a most familiar thing—
Without an awe, and not from wonder free ;
Wild fancies, too, oft urge themselves on me,
Working as tho' they had the power to fling
The veil aside, year after year doth bring
More closely round thee, thing of mystery !
Yea, thou dost wake within me such a sense
As few things earthly can—thy airy brow
Hath felt the breeze for centuries immense ;
Who knows what hand hath raised thee, or how ?
And Time so much of his own reverence
Hath lent to thee, we venerate thee now.¹

¹ The Rev. James Leckey : quoted by Prim and Graves, *op. cit.*, p. 126.

APPENDIX B

THE ANCIENT HIGH CROSSES OF IRELAND

IN pre-Christian times pillar stones were set up in many parts of Ireland to mark the boundaries of sacred places and to commemorate notable men. Many of these stones remain to this day. When Ireland was converted to Christianity, crosses were frequently cut upon these pillar stones, which were thus exorcised from any pagan significance and consecrated to Christian use. Afterwards, when Christian churches came to be established, the old custom was continued, and crosses were set up for the double purpose of commemorating saints or founders of churches, and of marking the boundaries of the sacred enclosures.

The earliest high crosses were usually simple rectangular columns, with the cross inscribed upon the head ; sometimes they were cut roughly in the shape of a cross, with very short projecting arms ; many of them were ornamented with spirals, key-patterns, and interlaced work.

As time went on, the crosses became much more elaborate, and the carving richer and more refined. The fully developed high cross has usually the Celtic type of head, the arms being surrounded with a ring, or wreath, beyond which they slightly project. In many cases the shafts are richly carved on all their four sides, often with panels containing figures of saints or subjects from Holy Scripture ; for example, the west cross at Clonmacnoise (erected *c.* 900), the shaft of which is almost completely covered on three of its sides with sculptures of events in the life of our Lord, was called in ancient times the "Cross of the Scriptures."



By permission of the Royal Society of Antiquaries of Ireland.

THE CROSS OF THE SCRIPTURES. CLONMACNOISE.

ERECTED C. A.D. 910. HEIGHT 13 FT.

facing p. 166.

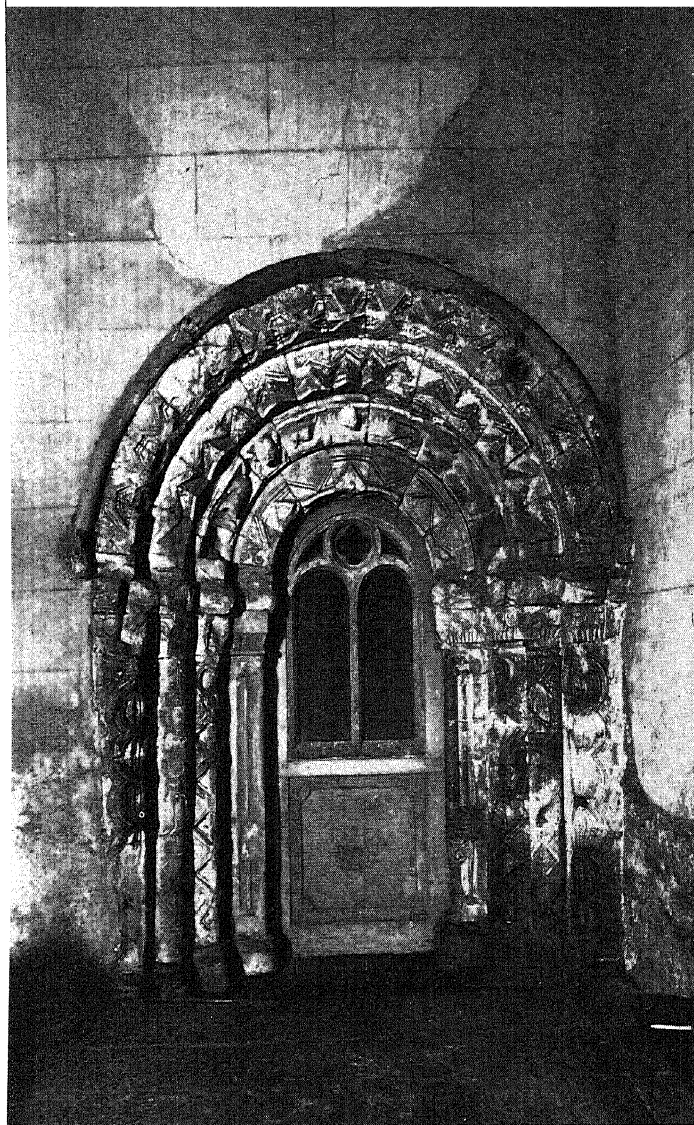


Photo by

T. H. Mason, Dublin.

ANCIENT DOORWAY. KILLALOE CATHEDRAL.

facing p. 167.

Upon the arms of these ancient crosses there frequently appears the figure of the crucified Christ ; but He is never represented *realistically*, as dying in pain and shame, but always *triumphantly*, as reigning from the tree. On the great cross at Tuam He is shown clothed with a skirt down to the knees, and wearing a royal crown. This magnificent cross, which was erected before 1156, now stands in the market-place. It originally stood about 30 feet high, and was probably intended to commemorate the rebuilding of the cathedral by Turlough O'Connor, King of Connaught, and Aedh O'Hoisin, Archbishop of Tuam. Most of our ancient Irish cathedrals originally had high crosses, commemorating their founders, and marking their boundaries, but many of them have long since disappeared. Besides the fine example at Tuam, ancient high crosses are still to be seen near the Cathedrals of Down, Dromore, Cashel, Kildare, Leighlin, and Kilfenora. Some of the finest of all are at Clonmacnoise, the site of an ancient bishopric.

APPENDIX C

HIGH-PITCHED ROOFS

WITH reference to the construction of the high-pitched roofs of such buildings as St. Flannan's Oratory or Cormac's Chapel, Dr. Macalister observes: "The double roof of the main portion of St. Kevin's kitchen is an example of an ingenious mode of construction which seems to have been an Irish invention. It is also found in the ancient chapel in the cathedral churchyard of Killaloe, in St. Colum Cille's house at Kells, in Cormac's Chapel at Cashel, and in one or two other buildings. It was a device for obtaining a high-pitched sloping roof such as a rainy climate required, without running the risk of the thrust of the roof pressing the walls outward and so bringing the whole structure to ruin. After the side walls were erected, a centring of timber was constructed forming a vault, the extrados of which was covered with timber planking or of brushwood. Upon this centring a stone vault was constructed, and well grouted with liquid mortar, which ran through the joints and accumulated above the brushwood, of which it retained an impression. (There is a fine example of this in the sacristy vault of Clonfert Cathedral.) When the mortar was thoroughly set, the centring was removed: the result was that the church was covered in, as it were, with a solid lid, with flat top and with a vaulted under side. On the upper surface of this 'lid' the sloping roof was erected. There was, in consequence, no outward thrust at all; all the weight of the roof pressed vertically downward. A building of no inconsiderable size could thus be set up without any buttresses. A chamber was formed in the roof, which could be reached with a ladder through an opening left in the vault." ¹

¹ *The Archaeology of Ireland*, by R. A. S. Macalister, p. 253.

Of Clonfert Cathedral Dr. Macalister records his impressions : " When we enter the church, our attention is immediately arrested by the wonderful east window, which, in its way, is as great an artistic triumph as the doorway. The doorway depends for its effect on the extraordinary richness of its decoration : the window is of severe simplicity, but it produces a powerful impression by the absolute perfection of its proportions."

Again : " One feature of this building must not be passed over. The inside surfaces are dotted over at random with queer little figures of animals and mythical monsters carved in relief. They display much wealth of invention and of technical skill in execution. In a word, Clonfert Cathedral would alone be the subject of a large monograph, and when it was written it would be found to be a treatise on Romanesque architecture. The building testified to strength at its prime, with a magnificent future before it. But six years after the erection of Clonfert Cathedral, the Anglo-Norman invasion took place and the vision faded. It is impossible not to regard the sudden and total disappearance of all the native arts as the direct consequence of that event. The fact is so noteworthy that it calls for explanation ; and no other explanation is available." ¹

¹ *Ibid.*, pp. 261, 262.

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